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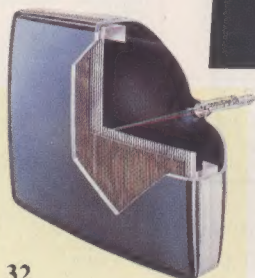
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VIDEO

magazine



32



10



42

FEATURES

- | | |
|--|-----------|
| BOOB TUBE TO SUPER TUBE: TV'S SILENT REVOLUTION | 32 |
| A high-tech drive to turbocharge the CRT delivers wider, sharper, brighter pictures.
By David Lachenbruch | |
| Hi8'S MOST WANTED | 42 |
| Hands-on investigation of six power-packed camcorders.
By Brent Butterworth and Ty Harrington | |
| INSTALLATION OF THE MONTH: PALISADE EARTH STATION | 46 |
| A commanding view and a dish on the roof enhance a handsome home theater.
By Stan Pinkwas | |
| CAMCORDER HEAT WAVE | 48 |
| Slim lines and radical zooms ride a tide of wild new camcorders. By Murray Slovick | |

TAPES & DISCS

- | | |
|---|-----------|
| REVIEWS | 51 |
| GoodFellas, Edward Scissorhands, Reversal of Fortune, Postcards From the Edge, Kindergarten Cop, more | |
| EDITOR'S CHOICE / Around the World in 80 Days. By Kenneth Korman | 53 |
| DIRECTORY / The latest releases on tape and disc | 60 |

VIDEOTESTS

- | | |
|--|-----------|
| PIONEER CLD-M90 COMBI PLAYER WITH CD CHANGER, | 10 |
| GE CG805 8mm camcorder, Sony SLV-686HF VHS VCR,
Onkyo A-SV810 A/V amplifier. By Berger-Braithwaite Labs | |

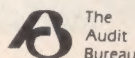
DEPARTMENTS

- | | |
|---|------------|
| CHANNEL ONE / Building better 'bottles' | 4 |
| FEEDBACK / Letters from readers | 6 |
| LATE NEWS / CD-I decks, Nipper contest, VCR Plus, more | 7 |
| GAZETTE / Alan Dershowitz on Reversal of Fortune, Metropolitan's Whit Stillman, more | 8 |
| TOMORROW / Cable TV's high-tech gamble | 22 |
| NEW PRODUCTS / Magnavox VHS-C camcorder, Instant Replay multistandard VCR, more | 26 |
| HANDS ON TEST / Sima Ed/It 3 | 28 |
| TECHNICALLY SPEAKING / VCRs reach for a centerfield advantage | 30 |
| Q & A / Technical queries answered | 102 |

Cover:

Small-screen past, widescreen future—the boob tube becomes a super tube. Photograph by Jay Brenner

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HOW TO BUY...

Surround Sound

Surround Sound is more than just an audio upgrade. It is an essential part of a complete audio or audio/video system. Buying a surround sound decoder involves careful evaluation of the equipment that will be used with the component and, as always, showroom demonstrations and guidance from a qualified retailer.

The first step is to decide whether the decoder will be used for a complete audio/video system or an audio setup only. Surround Sound is adequate for audio, while



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Association

Dolby Pro-Logic is preferred for A/V. Pro-Logic includes a center channel that separates music and sound effects from dialogue so that the dialogue is always coming

from the direction of the screen.

Your first decision is to choose between an A/V receiver or a dedicated Surround Sound decoder depending on whether you'll be using any existing equipment. Most of the receivers on the market are more than capable of excellent Surround Sound decoding, and decoders themselves are no longer just for rear channel amplification, since many now include all five necessary channels. Either way, go over your existing equipment to be sure that it's all compatible with the model you have in mind. Of course, make sure that the A/V receiver has an ample amount of inputs as well as other features, such as switching capabilities, that you might require. Among the extra features to consider is a subwoofer output that provides increased low end response for sound effects.

Before making any A/B comparisons, make sure that the retailer has a complete Surround Sound demonstration area with all pertinent audio and video equipment. Proper guidance and good demonstrations will not only help you make your buying decision but also help you appreciate the audio excitement of the Surround Sound experience.

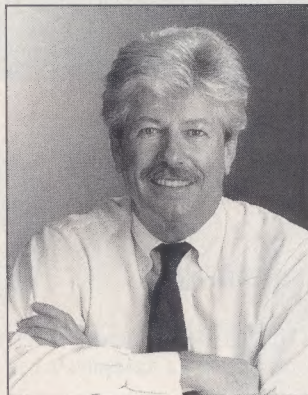
Information for this column was provided by Debra Smith, vice president of marketing at Tweeter Etc. in Cambridge, MA.

To find your local dealer, call:

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CHANNEL ONE

Building better 'bottles'



Our cover story this month is devoted to that reliable old ox that pulls the video plow—the picture tube. As contributing editor David Lachenbruch points out, the old-fashioned CRT is basically little more than a bottle, on the bottom of which images are projected.

Yet this aging video antique (now in its seventh decade) is alive with brash new ideas on everything from radical shapes and sizes to advanced faceplate alloys. If you think LCDs and other sexy display techniques mean the CRT's days are numbered,

think again and turn to page 32 for a fascinating tour through the video bottle.

Adding to the tube's new glamour is presstime word out of Japan that Thomson (RCA) and JVC are jointly developing a VHS system capable of recording and playing back pictures in the widescreen 16:9 display aspect ratio. This could hasten introduction of widescreen sets in the U.S., something we feel would lend true meaning to the phrase "home theater."

As you'll see on page 10, our "Videotests" are sporting a new look. We've added "Highlights" boxes, which provide quick overviews of our findings. And, for those of you who clip and file the tests, an easier-to-read numbering system has been implemented. The changes were designed to make the tests even more helpful in the evaluation of video equipment. We'd be interested in hearing your reaction.

Leave-It-to-the-Japanese Department: Japanese homeowners may soon have no need to install TV antennas. Two glass companies say they've developed window glass in which silver-alloy TV antennas can be etched. Etching is scheduled to begin next year.

Art Lewis
Editor-in-Chief

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FEEDBACK

Letterboxing and subtitles

In response to Raymond F. Young's comments on letterboxing ("Feedback," May '91), I too favor more releases in this format. However, I am not pleased with the way some companies handle the subtitles on letterboxed releases. I recently purchased several movies letterboxed on laserdisc and found that instead of seeing the subtitles on the screen, the subtitles were placed in the black bar at the bottom of the screen.

I plan to buy a system that will project the picture portion of letterboxed films on a screen and cut off the black bars by projecting them on a wall farther back. *Star Wars*, *Return of the Jedi* and *The Hunt for Red October* all have the subtitles below the picture, but *Die Hard 2*, which I've just purchased, has subtitles in the image as it was seen in theaters. If studios can do it with *Die Hard 2*, why can't they do it with other movies?

Brad Beaupain
Ellensburg, Washington

The roar of the lambs

Regarding "Pay-per-view on cassette?" ("Gazette," May '91), I see no good in a cassette that self-destructs after a specified number of plays. The only people to benefit from this system would be producers and manufacturers, not consumers. I like to view rental movies twice. If producers had their way, we'd be paying each time we play a record, a CD or a video of any program. Talk about

schemes to bleed the consumer! Next we'll have to pay for the music we hear on car radios. Producers and manufacturers should get out in the market and compete against each other rather than scheme against consumers, otherwise they may wind up crying for protection like the Chrysler Corp.

Marcus Couch
Warren, Michigan

In search of foreign discs

Many thanks for an excellent magazine. I'm an avid collector of movies and buy them on tape and laserdisc whenever possible. Imagine my surprise when I ran across the Disney classic *Song of the South*. After I learned that it was never released in the U.S., the man who sold it to me said it was purchased while he was stationed in Tokyo.

I'm dismayed by the fact that a company as American as Disney would deprive Americans of such a classic. I can only wonder what else might occupy shelf space in Japan. Is there no one who specializes in importing Hollywood gems that unfulfilled collectors, like myself, can contact?

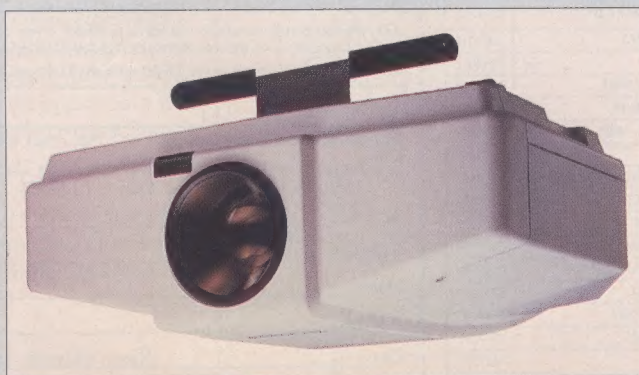
Christopher White
Pensacola, Florida

Editor's reply: Two sources worth looking into for foreign laserdiscs are: *Sight and Sound*, 1275 Main Street, Waltham, MA 02154, and *Laser Island*, 1810 Voorhies Avenue, Brooklyn, NY 11235.

Address correspondence to *Feedback*, *Video Magazine*, 460 West 34 Street, New York, NY 10001.

First Look

Mitsubishi's innovative ceiling-mounted VS-1000R projection TV eliminates much of the hassle of front projection. One lens channels the light from three CRTs, making changes unusually simple.



VIDEO

magazine

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LATE NEWS

Zenith adds VCR Plus and caption decoding

Gemstar's VCR Plus, the VCR programmer that has swept the nation, is also on its way to sweeping the VCR market. Zenith plans to use VCR Plus circuitry in selected decks this fall. The company also expects to become the first major manufacturer to offer TV sets with caption decoders, getting a big jump on the competition by using decoding technology it developed.

Name the new Nipper

Nipper, the dog from RCA's old "His Master's Voice" logo, is one of the world's most recognized corporate mascots. But the scene-stealing puppy who stars alongside Nipper in the company's latest ads isn't so famous—in fact, he doesn't even have a name. Thomson Consumer Electronics, parent company of RCA, has decided to fill in the blank on Junior's tag, and it wants you to help. Grand prize in the company's contest to name the new Nipper is a \$6,500 RCA home theater system, and the first 2,000 who enter will receive free replicas of the dogs. Entry forms are available at RCA dealers, and must be received by July 22.

Picture tubes tailored to fit all tastes

As big-screen, direct-view TV sets become a commodity rather than a rarity, manufacturers are beginning to offer sets sized to fit exacting tastes. With the recent launch of a 29-inch Sony monitor, two 30-inch Toshiba sets and two JVC 31-inchers, consumers can buy screens in almost any size between 25 and 35 inches.

Sony's 29-inch KV-29XBR85 serves as a step up from 27-inch models, with a 15.4 percent larger viewing area; active signal correction circuitry that uses artificial intelligence to control color, sharpness, brightness and picture; a split-screen display mode that shows two full-height, half-width images; and a subwoofer with its own 40-watt amplifier.



Multimedia Muscle:

The Magnavox CD-I910 CD-I player, its remote and upcoming software titles.

Philips shows first consumer CD-I decks

It's finally here—after years of development, Philips previewed its long-awaited consumer CD-Interactive player in mid-May. CD-I impressed us with realistic

24-bit graphics, CD-quality sound and partial-screen, full-motion video. The decks initially will be sold under the Magnavox brand name. Philips says CD-I players will sell for around \$1,000 at discount, and will be introduced along with 50 software titles this fall. Stay tuned for a hands-on review. ■

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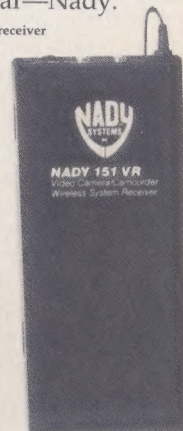
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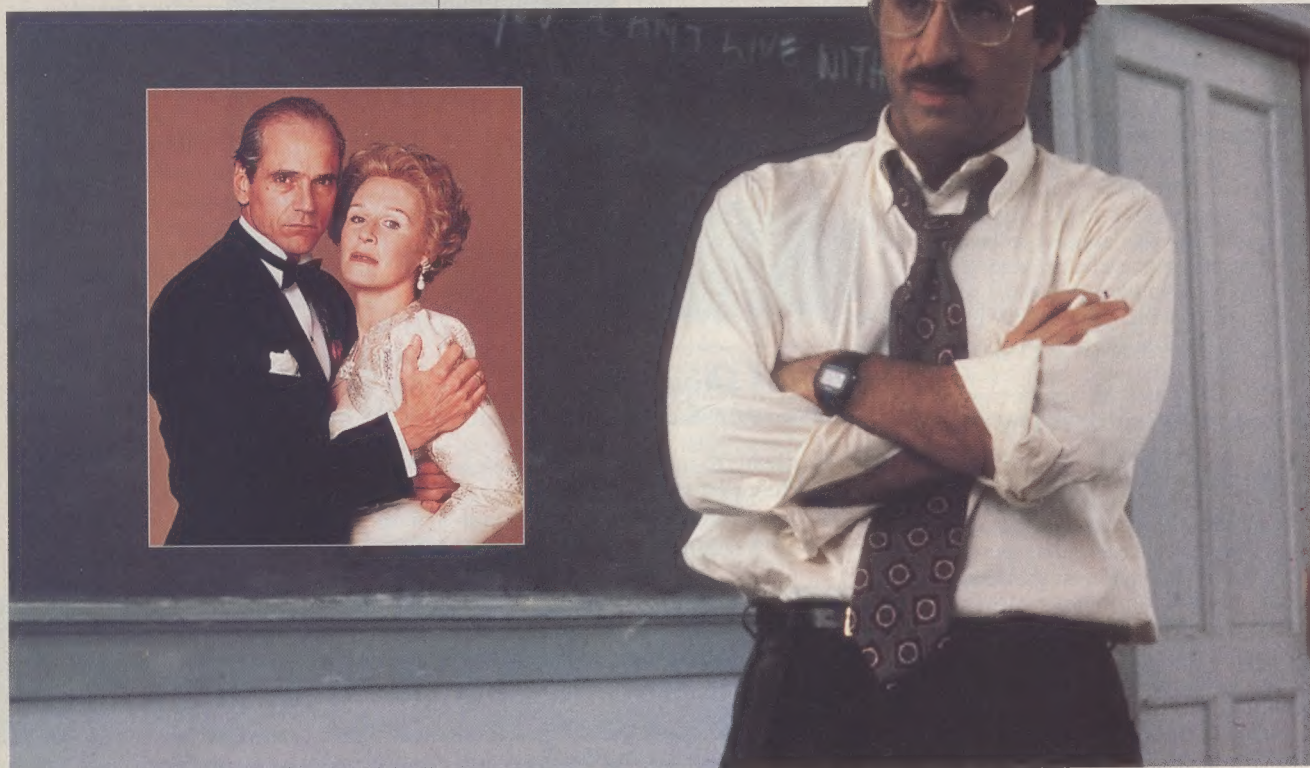


Nady 151 VR handheld mic



EDITED BY KENNETH KORMAN

GAZETTE



Strange Bedfellows: Ron Silver plays legal whiz Alan Dershowitz in *Reversal of Fortune*; Jeremy Irons and Glenn Close (inset) appear as the unfortunate von Bulows.

A legal eagle's role 'Reversal'

"I love this movie because it's a case-book study of how civil liberties can protect the innocent rather than the guilty," says famed Harvard Law professor and civil libertarian Alan Dershowitz of *Reversal of Fortune* (Warner Home Video). Adapted from Dershowitz's book, the film depicts the author's efforts to overturn socialite Claus von Bulow's conviction for the attempted murder of his wealthy wife, Sunny.

While *Reversal of Fortune* is a fascinating look at the American legal process, its broader appeal rests in its depiction of von Bulow. In the hands of director Barbet Schroeder, screenwriter Nicholas Kazan and actor Jeremy Irons (who won an Oscar for his efforts), von Bulow is depicted as a man of perverse humor who relishes attention and likes to tease the scandal-loving public with

hints of decadence.

Although Dershowitz gathered strong scientific evidence to prove that Sunny's coma, which is expected to last the rest of her life, was the result of a suicide attempt, he admits that no one will ever know exactly what happened.

"About halfway through the case," the lawyer recalls, "I told Claus I had become convinced by the evidence that there was no crime. And he looked me in the eye and said, 'Then you're a fool. There's no way you could know whether I'm innocent or guilty. Only two people know. One of them is in a coma, and the other has a self-interest in telling you he's innocent.'"

"Von Bulow always wanted to keep that ambiguity in the public mind. There was a perverse quality of having this piece of information, his secret, which became his most prized possession because other people were so eager to get it."

Dershowitz was initially criticized for agreeing to represent von Bulow, but he

has always thrived on controversy. He is currently defending Leona Helmsley and Jim Bakker; past clients include *Deep Throat* star Harry Reems and X-rated rappers 2 Live Crew. Though he is Jewish, Dershowitz came to the defense of American Nazis when they wanted to march on the largely Jewish suburb of Skokie, Indiana.

While Ron Silver is appropriately cast as the feisty Brooklyn-born lawyer in *Reversal*, Dershowitz relishes the story of an alternate casting attempt: "Woody Allen was asked if he would play me in the film. And he said no, he couldn't do me justice."

—M. Faust

Laserdisc strikes a new chord

Until recently, little effort had been made to enhance movie music on laserdisc. Oh, you can pump it up digitally along with the dialog, and mix it for ster-

eo or surround sound, but that doesn't enhance the music in the same way letterboxing enhances cinematography or digital video transfers can highlight art direction. But laserdisc buyers picking up Paramount's letterboxed reissue of *Chinatown* get a special musical treat—Jerry Goldsmith's acclaimed score from the film, alone and unimpeded by dialog, on the disc's extra pair of (analog) audio channels.

But *Chinatown* isn't the only disc with this welcome feature. MGM/UA's 50th anniversary laserdisc edition of *The Wizard of Oz* includes the separate unmixed "M&E" (music-and-effects) track

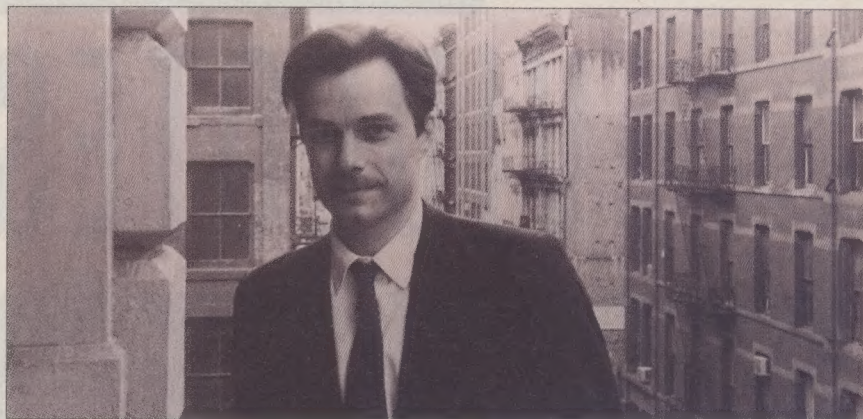


Value Added: The new *Chinatown* disc features music-only tracks in addition to the standard soundtrack.

on Audio-2. Other discs, such as CBS/Fox's *Heaven Can Wait* (1943), Voyager's CLV versions of *Taxi Driver* and *Raging Bull*, and Paramount's *A Place in the Sun* and *Desire Under the Elms*, also have free-standing M&E tracks.

What makes all these discs and other forthcoming titles so special is that they give audiences their first and best chance to hear the finished film music in its proper setting, without dialog intruding. In a movie like *Chinatown*, this is even more of a gift than one might expect—Goldsmith's music lent the film much of its doom-laden, noirish mood. *Chinatown* became one of the most sought-after soundtrack albums of the '70s, frequently commanding prices in excess of \$75. And MCA Records, which owns the rights to the soundtrack, has no plans to reissue it on compact disc.

—Bruce Eder



High Society: Filmmaker Whit Stillman focuses on New York's vanishing debutante culture in *Metropolitan*.

Uptown kids go 'Metropolitan'

Writer/director Whit Stillman was a Harvard undergraduate on Christmas break in Manhattan when he accepted an invitation to be an escort at a Park Avenue debutante ball. While the very notion of a high society black-tie affair was anathema for a young leftist in 1969, Stillman was ripe for a break from the stridency and antagonism of student politics.

Despite strong reservations, Stillman recalls, "I got involved for a few weeks with this group of really eccentric, charming characters. I couldn't hate them totally because they were being nice to me. You wouldn't want to spend the rest of your life with them, but in that context it was like stepping into a Fitzgerald novel."

Two decades later, that experience became the basis for Stillman's first film, *Metropolitan* (RCA/Columbia), an ironic yet affectionate look at a group of young Upper East Siders confronting their sta-

tus as a dying breed "doomed to downward social mobility."

It's been a bizarre road to the director's chair for the 38-year-old Stillman, with stops in freelance journalism and international film sales in Spain. It was while encouraging a friend to make the shoestring Spanish film *Skyline* in New York that Stillman, who had been looking for a way to break into filmmaking since his student days, realized how cheaply a film could be made.

Since most low-budget films shot in New York opt for gritty lowlife stories, Stillman figured he could make a mark with a film that "focused on the opposite of the usual downtown subject matter. By taking an anachronistic subject we could make a film with a totally different look and texture."

Metropolitan cost "well under a million," but Stillman doesn't want to dwell on the low budget. "It's interesting to filmmakers who might want to see how you did something with so little money. But to the general public, I think it's off-putting. We tried for a look that, from the technical side, would be painless for the public to see." —MF

Video Flashes

Direct to Disc. MGM/UA's long-term dedication to the laserdisc format reaches a new peak in July with the introduction of the "MGM/UA Laser Exclusives" series. Each month the company will release a title on laserdisc that will not be available on VHS. First up is Vincente Minnelli's *Two Weeks in Another Town* (1962), starring Kirk Douglas and Edward G. Robinson. August's release will be Mervyn LeRoy's *Rose Marie* (1954), which features choreography by Busby Berkeley. Both discs include supplementary material in addition to the digitally transferred films.

Truth, Justice and Super Mario. A permanent visit from Mario and Luigi may soon ease the strain on your wallet, thanks to a recent settlement between Nintendo of America and the Federal Trade Commission. Game buffs from New York and Maryland who bought a Nintendo console between June 1, 1988, and December 31, 1990—and who mailed in their registration cards—will receive "instant redemption certificates" worth \$5 off a cartridge. Charged with fixing prices on videogames, Nintendo could shell out up to \$25 million in coupons (plus \$5 million in damages), with other states joining in the anti-trust settlement later.

VIDEOTESTS



Six-Ring Circus: Pioneer's CLD-M90 combi player plays up to five CDs from a rotating carousel. Laserdiscs may be played without removing the CDs.

VIDEOTEST 593

PIONEER combi player

five CDs, matching the capability of many dedicated CD changers. The CDs fit in depressions arranged around the laserdisc tray. A mechanical arm picks

The CLD-M90 combines two technologies that Pioneer pioneered: a combi player and a CD changer. While Sharp has offered a combi player with a three-CD changer for more than a year, Pioneer's is the first to accommodate

up the CDs and moves them to a central playing position. A laserdisc may be played while CDs are in the tray, but CDs cannot be played while a laserdisc is loaded.

A number of features enhance CD sound and operation. The deck uses the newer one-bit digital linear conversion system for more precise audio. Its random play feature works two ways. If selected from stop mode, it plays one random track from each disc in turn, continuing without repeats until all tracks on all discs are played. If selected while a disc is playing, it plays the tracks on that disc in random order.

Other CD features include auto program edit, which works with certain Pi-

oneer audio cassette decks. The feature selects the tracks that will fit on a cassette and automatically records them. A special cable connects the CD deck synchro jack on the CLD-M90 with a similar one on the audio cassette deck. In compu program mode, the CLD-M90 scrambles the order of tracks to get the most onto one side of an audio cassette. Twenty-four CD tracks or laserdisc chapters may be programmed for playback.

Hi-lite/intro scan plays the first six or eight seconds of each laserdisc chapter, or six or eight seconds of a CD track beginning one minute into the track. The unit's automatic digital level control (ADLC) is a compressor rather than

Pioneer CLD-M90 Combi Player With CD Changer

Disc Formats:
LD, CD, CD-V

Rapid Search:
chapter/track; time on CDs, CD-Vs and CLV LDs; frame on CAV LDs

Cue & Review Search:
max—3 min. for CLV discs

Remote Pause:
control in, control out and CD deck synchro

Remote Control:
IR wireless with buttons for power, stop/eject, stereo/L/R, D/A/CX, still/step forward and reverse, scan forward and reverse, chapter/track skip forward and reverse, random, hi-lite/

intro scan, CD 1 to CD 5, pause, play/search, 10-digit keypad, 10+, clear display, chapter/time, repeat and program

Counter Digits:
time—4 (mins:secs.)/

frame—5

**Program Start
Locator/Index/Cue:**
disc, chapter/track, time/frame

Audio:
hi-fi AFM stereo, digital stereo

Titles/Graphics:
onscreen/display—function, disc, chapter/track, time, time remaining, total time, frame, digital sound, audio channel, CD/LV, repeat, chapter, side, play, random play and chapter/track calen-

dar

Special Features:
still frame (CAV only), frame advance, audio track selection, headphone jack, random play, hi-lite/intro scan, edit, auto program,

HIGHLIGHTS

While its picture quality is outstanding for its price class, Pioneer's CLD-M90 combi player is most remarkable for an audio feature: a five-CD changer. The deck's ability to play a laserdisc while the CDs remain loaded will also please music lovers who like to keep favorite CDs loaded and ready to play. The deck provides very good to ex-

cellent audio quality, ease of operation and overall performance. However, it lacks features many videophiles demand, such as automatic side-changing, an S-video output and digital effects, which make it possible to view still frames, slow motion and clear search from CLV discs. We recommend it for those who want the CD-changing feature but do not use picture effects. Its \$700 price is very reasonable.

Price: \$700

Weight & Size (h/w/d):
21 lbs; 5-5/8 x 16-5/8 x 17-1/2 inches

a limiter. It uses different attack and release times so that it does not fight with volume controls and introduces little signal degradation.

The video features are limited—the only special effects are still frame and step with CAVs. Slow motion and speed play are absent. Skip works on chapters or tracks for CDs, CD-Videos and laserdiscs, while scan works with all discs. Step, skip and scan are all bidirectional.

The CLD-M90 looks like Pioneer's other combi players—it's black, and has a large front display, a 10-digit keypad and the usual open/close, play, skip and scan buttons. Noteworthy additions include selector buttons for CD 1 to CD 5, a pair of buttons for random and hi-lite/intro scan, a tiny one for onscreen display on/off, and another pair for edit/compu program/auto program and ADLC.

The rear panel has two sets of video and stereo audio outputs; a group of video, DC and mono audio outputs for an optional RF adapter cable; a pair of mini jacks for control in and out, and a sub-mini jack for CD deck synchronization. The remote control reprises the front controls, and adds buttons for stereo/left/right and digital/analog/CX audio.

The CLD-M90 works like most Pioneer combi players—even those who have never used a combi player should be able to learn basic operations after

continued on page 14

compu program and LD play with CDs present

Absent Features:

index search, side-changing, slow motion, speed play, digital picture effects and S-video output

RESULTS

Horizontal Resolution:
420 lines

S/N Ratios (dB):
video—49.1 un-weighted, 56.8 weighted; chroma AM—49.3; chroma PM—39.2

Audio Frequency Response:
LD digital—10 Hz-20

kHz, +0.6/1.8 dB; LV analog—20 Hz-20 kHz, +0/-1.8 dB; CD—10 Hz-20 kHz, +0.2/-1.8 dB

Audio S/N:
digital—more than 100 dB; analog—76.3 dB

Audio Distortion:
digital—0.04%; analog—0.5%

RATINGS

Picture:
very good/excellent

Audio:
very good/excellent

Ease of Use:
very good/excellent

Overall Performance:
very good/excellent



GE 8mm camcorder

GE now offers two subcompact 8mm camcorders, which differ in light sensitivity and zoom ratio. The \$999 CG800 has a 6x zoom and 2-lux light sensitivity, while the CG805 reviewed here has an 8x zoom and 4-lux sensitivity. The

CG805 has most of the features of its competitors, except titling. Its time/date imprinter gives date, time and date, or one minute of time and date. The camcorder uses buttons for manual focusing instead of a lens ring. There is no manual zoom. When the lens is zoomed out, the automatic macro focus allows shooting almost to the face of the lens.

The camcorder is shaped like a small box with rounded corners. The lens has no external controls, while the viewfinder has a pull-out viewing hood, and tilts up for low-angle shooting. A zoom rocker sits atop the viewfinder, and the run/stop slider and a recording indicator occupy the viewfinder's rear.

Hiding under the viewfinder are the date/time set and select buttons, the latter of which selects the display/record mode for date and time. Forward of the grip are jacks for video and audio, an input/output switch and a DC out jack for

Creative Options:
GE's CG805 offers an unusual variety of scene transitions, including six wipe patterns.

HIGHLIGHTS

With eight scene transition options, GE's subcompact CG805 can really jazz up a home video. It offers diamond wipes with hard, soft and mosaic edges, square wipes with hard, soft and striped edges, and a unique random fade, any of which make conventional fades look dull by comparison. It's light enough for all-day shooting, and small enough to fit in tiny cases. In fact, we carried it in a belt case designed to hold audio cassettes. We think it's especially fun to use, although it lacks titling and other advanced features. Its picture quality is good to very good, its audio quality is very good, and its ease of operation is excellent. Overall, we consider it a very good camcorder, and we recommend it.

the RF adapter. A jack cover on the support strap tends to pop out under normal handling. On the left side below the cassette hatch sit buttons for program mode and set, focus, counter reset and display mode.

The program mode button doubles as a hold-down type fade/wipe control. Holding down both program mode and set for more than three seconds calls up a viewfinder display for fade/wipe mode, gain, shutter speed and white balance.

The mode button selects a characteristic and the set button cycles through the options. The counter display mode button cycles through

*continued
on page 18*



VIDEOTESTS



Sony Launches a Shuttle: The SLV-686 features the new dual-mode shuttle, which helps users select play, stop, fast forward and rewind by touch.

VIDEOTEST 595 SONY VHS VCR

duplicated on the remote — lets users control the deck by feel, without having to hunt among similarly shaped buttons.

Sony's SLV-686 is an improved version of the SLV-676 introduced last year. The major change is the addition of play and stop buttons in the center of the shuttle ring, creating what Sony calls a "dual-mode shuttle ring." This ring—

The door covering the 676's cassette hatch has been removed. The \$600 SLV-585 is almost identical, except it lacks the 686's flying erase head, audio dub, video dub and insert edit.

The 686 carries many of the latest VCR bells and whistles, including a rapid-access tape transport, skip search (which advances the tape at high speed in 30-second increments, making it easy to skip commercials), high-speed rewind, onscreen help messages, automatic and manual index search (which locates specific points on a tape), front-panel audio/video inputs for use with a camcorder, an automatic head cleaner and digital auto/manual tracking adjust-

Sony SLV-686HF VHS VCR



Price: \$650

Weight & Size (h/w/d): 15 lbs; 3-3/8 x 17 x 14-1/4 inches

Power Use: 42 W

Tape Format & Speeds: VHS; record—

SP, EP; play—SP, LP, EP

Video Heads: 4

Cue & Review Search: shuttle ring—1/5x, 1x, 2x, 7x (SP)/21x (EP)

Fast Forward/Rewind Time: 4-1/2 mins; high-speed rewind—2-1/2 mins.

Remote Pause: Control S

Remote Control: IR wireless with switches for TV/VTR and command mode 1/2/3, rockers for channel and volume, shuttle ring with inset buttons for play and stop, and buttons for power, menu, cursor, execute, 10-digit keypad, enter, antenna TV/VTR, timer clear, timer record on/off, input select, record speed, counter reset, data screen, audio

monitor, slow speed plus and minus, frame advance forward and reverse, high-speed rewind, locked search forward and reverse, skip, record (2), pause, shuttle edit forward and reverse, index, mark and erase

Front-Panel Controls: shuttle ring with inset buttons for play and stop; buttons for pause, high-speed rewind, auto tracking on/off, manual tracking up and down, record, audio insert, video insert, quick timer, timer on/off, channel up and down, index mark and erase, record speed, edit, antenna TV/VTR, clear, command mode VTR1/VTR2/VTR3; and a rotary sharpness control

Counter Digits: 5—hrs:mins:secs.

Program Start Locator/Index/Cue: index—marks not less than 2 mins. apart; search—up to 19 forward and reverse

Audio: linear—mono; hi-fi AFM—stereo

Tuning Method: frequency synthesis

Channel Selectors: programmable scan on VCR; scan plus direct access on remote

Preset Method: auto plus manual add and erase

Cable Tuning Range: 2 to 13, A-8, A-5 to A-1, A to I, J to W, W+1 to W+84

Timer: 8-event/1-month

Special Features: still frame, frame advance, slow motion, speed play, audio dub, video

HIGHLIGHTS

Sony's SLV-686 VHS editing VCR smartly reprises many of the features—

such as high-speed rewind, a flying erase head and front-panel inputs—that made last year's SLV-676 a winner. Its dual-mode shuttle ring, which helps users to control the deck by feel, is a sophisticated refinement. Bucking the industry trend, Sony has removed the cosmetic but cumbersome door covering the cassette hatch, a reversal we welcome. Its ease of operation is excellent, audio and video quality are both very good, and overall performance is very good to excellent. The modest price of \$650 makes it an excellent value—it costs \$50 more than the SLV-585, which lacks the 686's editing features. We recommend it highly.

dub, insert edit, auto rewind, dual-mode shuttle ring, front A/V inputs, onscreen caution/help indicators, auto head cleaner, and visible fast forward and rewind

Absent Features: headphone jack, A/V monitor output, edit monitor, synchro edit and PIP

RESULTS

Horizontal Resolution: 240-250 lines

S/N Ratios (dB): video, unweighted—45.5 SP, 41.3 EP; video, weighted—50.4 SP, 48.2 EP; chroma AM—44.6 SP, 42.1 EP; chroma PM—

40.9 SP, 38.4 EP

Audio Frequency Response: hi-fi—40 Hz-20 kHz, +0.4/-3 dB, down 3.7 dB at 20 Hz; linear (-3 dB)—100 Hz-10 kHz SP; 100 Hz-5.5 kHz EP

Dynamic Range: 88.6 dB

Audio S/N: 43.1 dB

Audio Distortion: hi-fi—0.3%; linear—1.1%

RATINGS

Picture: very good

Audio: very good

Ease of Use: excellent

Overall Performance: very good/excellent

To satisfy your taste for satellite TV, only one Integrated Receiver Descrambler (IRD) has all the right ingredients. The VideoCipher® II Plus Super 2750R.

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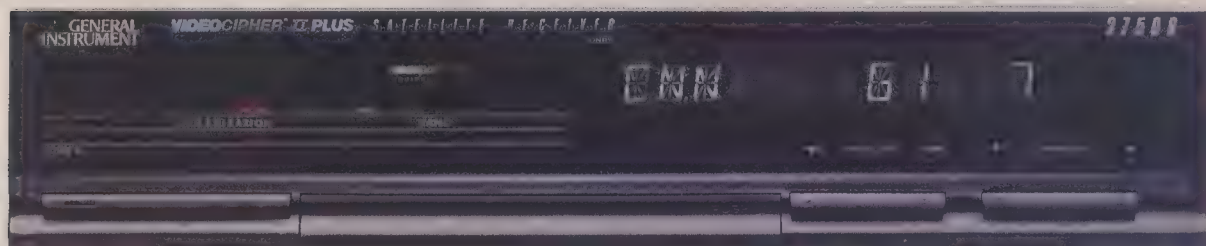
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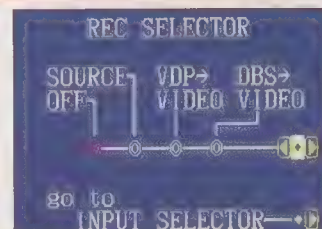
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*Digital Stereo Sound on VideoCipher channels. Enhanced stereo sound on non-VideoCipher channels.
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VIDEOTESTS



Sight and Sound: Users can control most of the functions of Onkyo's A-SV810 audio/video amplifier through onscreen menus like the one above.

VIDEOTEST
596

ONKYO A/V amplifier

sound processing modes to simulate different acoustic environments, pre-

Onkyo's A-SV810 integrated audio/video amplifier combines a number of features highly desirable in a multisource video system. It has onscreen menus, source switching, Dolby Pro-Logic decoding, Dolby Three-Channel Logic, digital

amplifier control and power amplifiers for stereo, center and rear channels. Videophiles will especially appreciate the recording selector, which makes it easy to copy video from any input to a VCR connected to the A-SV810.

Despite so many capabilities, the amplifier looks friendly, thanks to selectors that cycle through options. The learning remote and onscreen display make setup and operation easier than normal.

Its surround modes include small and large theater; small, intermediate and large hall; live concert, jazz club, disco and bypass. The delay can be ad-

Onkyo A-SV810 A/V Amplifier



Price: \$1,100

Weight & Size (h/w/d):

38.6 lbs; 6-3/4 x 18 x 16-5/8 inches

Video/S-Video Inputs: VDP, DBS, VCR 1, VCR 2, VCR 3 (no S-video) and VCR 4

Stereo Audio Inputs: CD, tuner, tape/DAT, phono and for all video inputs

Video/S-Video Outputs: monitor, VCR 1, VCR 2 and VCR 3 (no S-video)

Stereo Audio Outputs: preamp/subwoofer out, tape/DAT, VCR 1, VCR 2 and VCR 3

External Speaker Connectors: front, rear and single/dual center

Internal Audio

Amplifier Power: stereo mode—75 W/channel, surround mode—front and center 85 W/channel; rear—35 W/channel

Remote Control: learning IR wireless with A/B/learn switch, indicators for press matching keys and learned/sending, and 5 dual-mode buttons for acoustic program presets, input selectors, power, surround mode, delay time, test tone, four cursors, enter/escape, mute, center level up and down, rear level up and down, volume up and down; CD/VDP—power/disc, pause, play, eject, chapter/track for-

ward and reverse, search forward and reverse, and stop; deck A/VCR—power/reverse, forward, pause, stop, search forward and reverse, TV/video, channel plus and minus; deck B/DAT—last track/reverse play, forward play, next track, pause, stop, search reverse and forward; phono/DBS—play/reject; channel A and channel B; tuner/TV—power, TV/video, volume up and down, station/channel plus and minus

Accessories: remote control with batteries and IR remote control cable

RESULTS

HIGHLIGHTS

The Onkyo A-SV810 integrated audio/video amplifier is the

first A/V amp or receiver with operating menus that can be seen on a video monitor. This eliminates the need for many front-panel controls, giving the amp a minimalist look that should appeal to audiophiles. It offers five channels of amplification, more inputs and outputs than most people will ever need, and a surround sound decoder with enough modes—including Dolby Pro-Logic and Three-Channel Logic—to satisfy tweakers. Picture quality and operational ease are excellent, and its audio quality is very good. At \$1,100, the A-SV810 is a very good to excellent performer well worth consideration.

Video Bandpass: 10 MHz, -2.2 dB (more than 800 lines horizontal resolution)

Picture S/N (dB): luminance—62.9 unweighted, 63.1 weighted; video—65 unweighted, 66.2 weighted; chroma AM—72.4; chroma PM—50.5

Crosstalk Between Inputs: 58.4 dB

Audio Frequency Response: video sources—10 Hz-20 kHz, +0.1/-0.4 dB

Audio S/N (dB): phono—80; all other—more than 103

Total Harmonic Distortion: bypass—0.04%; Dolby Pro-Logic front and center—0.4% rear—0.9%

RATINGS

Picture Quality: very good

Audio Quality: excellent

Operational Ease: very good

Overall Performance: very good/excellent

justed in three-millisecond steps from 15 to 30 milliseconds. The ambience simulation controls allow the user to select room size and shape, seating position, reverberation and effect level. Settings can be stored using one of 10 memory banks. A test tone makes speaker balancing easier. Separate tone and level controls are provided for left/right, center and rear channels.

The display dominates the upper part of the front with indicators for input, surround mode, audio, video, Pro-Logic and the channel being adjusted. Bar graphs in three groups for left/right, center and rear each have individual bars that show bass, midrange and treble equalization levels. Below the volume control sit input connectors for S-video, video and stereo audio.

The rear panel has audio inputs for CD, tuner and tape/DAT, plus an output for recording to audio tape. It has A/V inputs for LD player, DBS, video 1, video 2 and video 3. The latter three inputs have companion outputs for recording. All the video inputs have video and S-video input jacks except video 3. There are S-video and video monitor outputs. Signals input as standard video must be monitored as such, and signals

input as S-video must be monitored as S-video—there is no transcoding.

Also on the rear panel are speaker connectors for front left and right, single/dual center, and left and right rear speakers. Except for the stereo subwoofer/preamp output, there are no preamp outputs or power amp inputs.

The remote control is fairly simple with buttons grouped by function and designated by background color, button color or lines. Many buttons have two functions, depending on the position of an A/B/learn switch. "A" functions are lettered in white and "B" functions are lettered in blue.

Using the amplifier from the front panel is a bit time-consuming because the user must cycle through so many options to find the right one. In many cases these are better handled from the remote, which has dedicated buttons.

The main menu controls important functions like input selector, surround mode and equalization. Once the user chooses a function, secondary screens appear with more choices, information and directions. With so many options, it takes a while to understand the system and to remember where to look for items on the menu. After practice, ease of op-

eration is very good.

The video bandpass level is 10 megahertz, -2.2 decibels, which translates to more than 800 lines of horizontal resolution. Luminance signal-to-noise ratio for S-video sources is 62.9 dB unweighted and 63.1 dB weighted. The S/N for video sources is 65 dB unweighted and 66.2 dB weighted. Chroma AM S/N is 72.4 dB, and chroma PM S/N is 50.5 dB. All these measurements were made with only one channel active. If more than one channel is active, video crosstalk between channels is 58.4 dB. Compared to other A/V amplifiers and receivers, video performance is very good.

The audio frequency response is 10 Hertz to 20 kilohertz, +0.1/-0.4 dB. Frequency response of the front channels is within the manufacturer's specification of 2 Hz to 100 kHz, +/3 dB in bypass mode. Audio S/N from all inputs except phono is more than 103 dB (our measurement limit). At the phone input, it is 80 dB, as specified. Total harmonic distortion is 0.04 percent for the front channels in bypass mode, 0.4 percent for the front and center channels in Dolby Pro-Logic mode, and 0.9 percent for the rear channels. Audio quality is excellent. ■

MAKING A GREAT VIDEO INCLUDES QUALITY SOUND TOO!

After you used your camcorder the first time, you realized that your camcorder's built-in microphone picks up sounds from all directions

including those you don't want. And, when shooting from a distance, you can't hear your subject's voice clearly. Azden, the leader in quality audio for video, manufactures a full line of microphones to make your sound as good as your pictures. Each one fills a particular need.

WMS-PRO



This powerful professional miniature VHF wireless system has a range of over 300 feet. It allows you to shoot from a distance and pick up your subject's voice clearly. It has 2 switchable frequencies, and it comes with 2 mics (handheld and clip-on). The transmitter clips to the subject's belt, and the mini-transmitter can attach to the camera (shoe mount & video-included) or be kept in your breast pocket.

ECZ-660



Full-size directional mic. Allows you to zoom in on subject's voice, reducing side noises. Range 35-40 feet.

HS-TV



Headset with boom mic for adding narration as you shoot. Your voice becomes the dominant sound recorded. Or use it to monitor sound you're recording.

ECZ-770

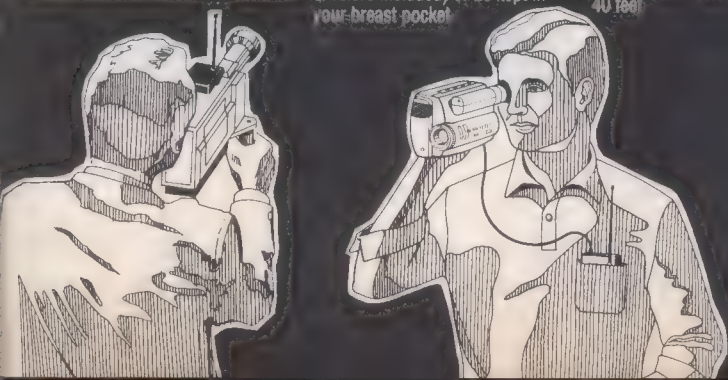


Mini directional mic for palm-sized camcorders. Slide switch for adjusting width of sound pick-up pattern. Low-cut filter.

WMS-100



1 mic (clip-on) mini wireless system in 49MHz band. 125 ft. range. 2 frequencies—choose the cleanest sound. Same size and features as WMS-PRO but not as powerful. Also available with 2 mics as WMS-200.



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8MM CAMCORDER

continued from page 11

display modes for a four-digit counter, and a counter with memory and elapsed time in hours, minutes and seconds.

At the rear are the battery and a DC input jack. The top carries an eject slider, transport controls, a camera/off/VCR switch and indicators for power and play/still.

Ease of operation is excellent, but we miss some features available on more complex camcorders, such as titling and a jack for an external mic. However, the camcorder's auto macro mode lets the user pick up titles easily—just zoom out and hold anything from a handwritten line to a brochure up to the lens.

When the viewfinder is tilted up, most users will have to remove their right hand from the safety strap to reach the run/stop slider and zoom rocker. Selecting fade/wipe, shutter speed, gain and white balance settings through the menu is a minor nuisance, but it does reduce the number of buttons. The counter is a four-digit type; the elapsed time counter works only in record. The audio/video jacks may be used as inputs or outputs, so the user can record from an outside source. However, the absence of a mic jack prevents a user from attaching a directional or wireless mic.

Horizontal resolution of the CG805 is 250 lines with an unweighted video signal-to-noise ratio of 40 decibels. Weighted video S/N is 48.7 dB, chroma AM S/N is 42.1 dB and chroma PM S/N is 36.1 dB. Minimum illumination is rated at 4 lux and measured at 6.5 lux with

GE CG805 8mm Camcorder

DATA

Suggested Price:
\$1,099

Weight & Size (h/w/d):
1.9 lbs; 3-3/4 x 3-3/4 x 7-1/2 inches

Image Sensor:
1/3-inch CCD

Lens:
f/1.8, 8x (6-48mm) power zoom with macro

Filter Diameter:
30.5mm

Minimum Focusing Distance:
4 feet in telephoto setting, almost to the lens face in wide angle

Autofocus:
TTL, switchable to manual power focus

Minimum Illumination:
rated—4 lux; measured—6.5 lux for 50 IRE, gain normal; 5.5 lux for 50 IRE, gain high

Iris: auto

Sensitivity/Gain:
normal/high

Auto Fade:
about 4 secs, hold-down type

Shutter Speeds (sec.):
1/1,000, 1/500 and normal (1/60)

White Balance:
auto, outdoor, indoor

Viewfinder:
tiltable EVF with on-screen indicators for battery condition, shutter speed, manual focus, gain, counter/elapsed time, dew/tape/end, status, time, date, fade/wipe mode, white balance and program menu

Viewfinder Controls:
magnifier focus, tilt up/down, electrical focus, brightness and record button with indicator

VCR Controls:
rewind/search, play/still with indicator, fast forward/search, stop and record

Microphone:
electret condenser

Jacks:
video and audio in/out switchable, DC out for

RF adapter and DC power in

Tape Format & Speed:
8mm, SP only

Video Heads: 2

Cue & Review Search:
7x approx.

Fast Forward/Rewind Time:
7 min. for P6-120 cassette

Counter Digits:
4; elapsed time—hrs: mins: secs.

Program Start Locator/Index/Cue:
counter zero if set

Audio:
hi-fi AFM mono

Special Features:
still frame, insert edit, auto rewind, separate eject, counter memory, flying erase head, edit search (transport controls active in camera mode)

Absent Features:
external mic jack, headphone jack, accessory shoe, stereo audio, PCM audio, LANC remote control jack, remote pause jack, remote control, title/

graphics, audio dub and video dub

Accessories:
1 hr. battery, 110-240 VAC 50/60 Hz AC adapter/charger with refresh mode, RF output adapter, shoulder strap, jack covers, video/stereo audio cable, antenna cable and antenna transformer

RESULTS

Horizontal Resolution:
250 lines

S/N Ratios (dB):
video—40 unweighted, 48.7 weighted; chroma AM—42.1; chroma PM—36.1

Audio Frequency Response:
20 Hz-15 kHz, +0.8/-3 dB, down 6.3 dB at 20 kHz

Dynamic Range:
73.3 dB

Audio Distortion: 0.3%

RATINGS

Picture:
good/very good

Audio: very good

Ease of Use:
excellent

Overall Performance:
very good

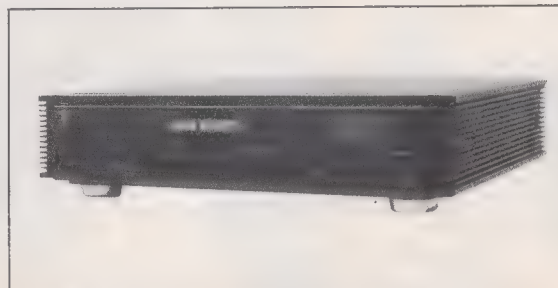
gain at normal, 5.5 lux with gain at high. Picture quality is good to very good.

Audio frequency response of the mono AFM track is 20 Hertz to 15 kilo

hertz, +0.8/-3 dB, down 6.3 dB at 20 kHz. Dynamic range is 73.3 dB and total harmonic distortion is 0.3 percent. Audio quality is very good. ■

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VIDEO SHOWCASE



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Circle Showcase # 1

SUNPAK SV-11 8MM CAMCORDER

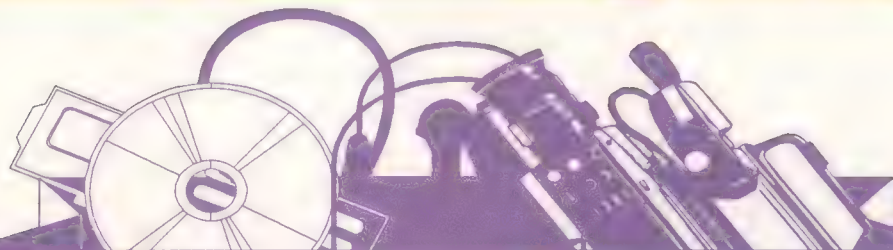
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Advanced handling and user-friendly controls make this 8mm camcorder an exemplary state-of-the-art product. Its sophisticated fuzzy-logic circuitry provides users with the ultimate in focusing, exposure control and automatic white balancing. Its unique binocular style design offers ideal handheld balance to this 24 oz. package. Other valuable high-end features include an 8X zoom (7-56mm) with an f/1.8 lens, 4 lux low light sensitivity, wireless infrared remote control, 1/60-1/10,000 second high speed shutter, high speed search, hi-fi stereo sound, record preview, auto focusing from infinity to .5 inches, time-lapse special effects videography. Suggested retail price: \$1899.

For more information about this exciting video innovation contact: Sunpak, 401 Hackensack, NJ, 07601.

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as 111

8MM CAMCORDER

continued from page 11

display modes for a four-digit counter, and a counter with memory and elapsed time in hours, minutes and seconds.

At the rear are the battery and a DC input jack. The top carries an eject slider, transport controls, a camera/off/VCR switch and indicators for power and play/still.

Ease of operation is excellent, but we miss some features available on more complex camcorders, such as titling and a jack for an external mic. However, the camcorder's auto macro mode lets the user pick up titles easily—just zoom out and hold anything from a handwritten line to a brochure up to the lens.

When the viewfinder is tilted up, most users will have to remove their right hand from the safety strap to reach the run/stop slider and zoom rocker. Selecting fade/wipe, shutter speed, gain and white balance settings through the menu is a minor nuisance, but it does reduce the number of buttons. The counter is a four-digit type; the elapsed time counter works only in record. The audio/video jacks may be used as inputs or outputs, so the user can record from an outside source. However, the absence of a mic jack prevents a user from attaching a directional or wireless mic.

Horizontal resolution of the CG805 is 250 lines with an unweighted video signal-to-noise ratio of 40 decibels. Weighted video S/N is 48.7 dB, chroma AM S/N is 42.1 dB and chroma PM S/N is 36.1 dB. Minimum illumination is 4 lux and measured at 4 lux and measured

GE CG805 8mm Camcorder

DATA

Suggested Price:
\$1,099

Weight & Size (h/w/d):
1.9 lbs; 3-3/4 x 3-3/4 x 7-1/2 inches

Image Sensor:
1/3-inch CCD

Lens:
f/1.8, 8x (6-48mm) power zoom with macro

Filter Diameter:
30.5mm

Minimum Focusing Distance:
4 feet in telephoto setting, almost to the lens face in wide angle

Autofocus:
TTL, switchable to manual power focus

Minimum Illumination:
rated—4 lux; measured—6.5 lux for 50 IRE, gain normal; 5.5 lux for 50 IRE, gain high

Iris: auto

Sensitivity/Gain:
normal/high

Auto Fade:
about 4 secs, hold-down type

Shutter Speeds (sec.):
1/1,000, 1/500 and normal (1/60)

White Balance:
auto, outdoor, indoor

Viewfinder:
tiltable EVF with on-screen indicators for battery condition, shutter speed, manual focus, gain, counter/elapsed time, dew/tape/end, status, time, date, fade/wipe mode, white balance and program menu

Viewfinder Controls:
magnifier focus, tilt up/down, electrical focus, brightness and record button with indicator

VCR Controls:
rewind/search, play/still with indicator, fast forward/search, stop and record

Microphone:
electret condenser

Jacks:
video and audio in/out switchable, DC out for

RF adapter and DC power in

Tape Format & Speed:
8mm, SP only

Video Heads: 2

Cue & Review Search:
7x approx.

Fast Forward/Rewind Time:
7 min. for P6-120 cassette

Counter Digits:
4; elapsed time—hrs: mins: secs.

Program Start Locator/Index/Cue:
counter zero if set

Audio:
hi-fi AFM mono

Special Features:
still frame, insert edit, auto rewind, separate eject, counter memory, flying erase head, edit search (transport controls active in camera mode)

Absent Features:
external mic jack, headphone jack, accessory shoe, stereo audio, PCM audio, LANC remote control jack, remote pause jack, remote control, title/

graphics, audio dub and video dub

Accessories:
1 hr. battery, 110-240 VAC 50/60 Hz AC adapter/charger with refresh mode, RF output adapter, shoulder strap, jack covers, video/stereo audio cable, antenna cable and antenna transformer

RESULTS

Horizontal Resolution:
250 lines

S/N Ratios (dB):
video—40 unweighted, 48.7 weighted; chroma AM—42.1; chroma PM—36.1

Audio Frequency Response:
20 Hz-15 kHz, +0.8/-3 dB, down 6.3 dB at 20 kHz

Dynamic Range:
73.3 dB

Audio Distortion: 0.3%

RATINGS

Picture:
good/very good

Audio: very good

Ease of Use:
excellent

Overall Performance:
very good

gain at normal, 5.5 lux with gain at high. Picture quality is good to very good.

hertz, +0.8/-3 dB, down 6.3 dB at 20 kHz. Dynamic range is 73.3 dB and total

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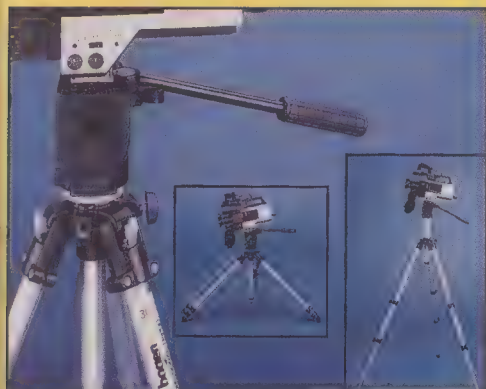
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Bogen 3001 Tripod Legs and a 3130 QR Micro Fluid Head with Quick Release Plate. The Bogen 3001 Tripod is the lightest (about 3 lbs.) and the smallest (folds to 20 1/2 in.), but is one of the most versatile tripods we offer. Sturdy, hard finish aluminum legs feature 3 click stop spread angles and each has a sure grip, quick-acting, non-fouling lever lock. The Bogen 3169 is just one of a wide choice of tripods, fluid heads, dollies and accessories.

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Circle Showcase # 1

SUNPAK SV-11 8MM CAMCORDER

Innovations in
style and
performance.



Advanced handling and user-friendly controls make this 8mm camcorder an exemplary state-of-the-art product. Its sophisticated fuzzy-logic circuitry provides users with the ultimate in focusing, exposure control and automatic white balancing. Its unique binocular style design offers ideal handheld balance to this 24 oz. package. Other valuable high-end features include an 8X zoom (7-56mm) with an f/1.8 lens, 4 lux low light sensitivity, wireless infrared remote control, 1/60-1/10,000 second high speed shutter, high speed search, hi-fi stereo sound, record preview, auto focusing from infinity to .5 inches, time-lapse special effects videography. Suggested retail price: \$1899.

For more information about this exciting video innovation contact: Sunpak, 401 Hackensack, NJ, 07601.

Circle Showcase # 2

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Kenko offers the industry's most complete line of camcorder conversion lenses and optical accessories. Of particular note, its KUT-65 super tele-converter is an industry best-seller, offering a full 6.5X telephoto lens conversion. Ideal for surveillance, sports or wildlife observation, the unit comes with metal step rings so it can adapt to almost any camcorder. The company also offers a range of other quality teleconverter lenses, including products for mini-camcorders and for Sony TR camcorders. Another important Kenko accessory is its KDP-01 video transfer unit, which allows you to easily transfer 110 and 35mm slides and color negatives to home video.

For more information about these
important video accessory products
contact: Kenko America, Inc. 17801
Sky Park Circle, Suite B, Irvine, CA
92714.



Circle Showcase # 3

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- ☐ AS6 At The Farm
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TOMORROW

Cable TV's high-tech gamble

BY ROBERT ANGUS

If you read newspapers, you've been hearing about all the delights the late 20th century is about to bring videophiles—more channels than anyone ever dreamed possible, pay-per-view movies of your choice when you want them, CD-quality surround sound, high-definition TV, supermarket shop-at-home services, two-way communication services that include home security and medical alert systems. Some of this is here already. More will be available by the end of the year. And they're all coming through the courtesy of your local cable operator.

That's right—cable. The 1950s technology that was supposed to be blown away by direct-to-home satellite broadcasting 10 years ago, wiped out by over-the-air HDTV early this decade and clobbered by telephone companies as soon as they get into the home video business. Instead, cable has stepped swinging into the high-tech arena. And swinging in all directions.

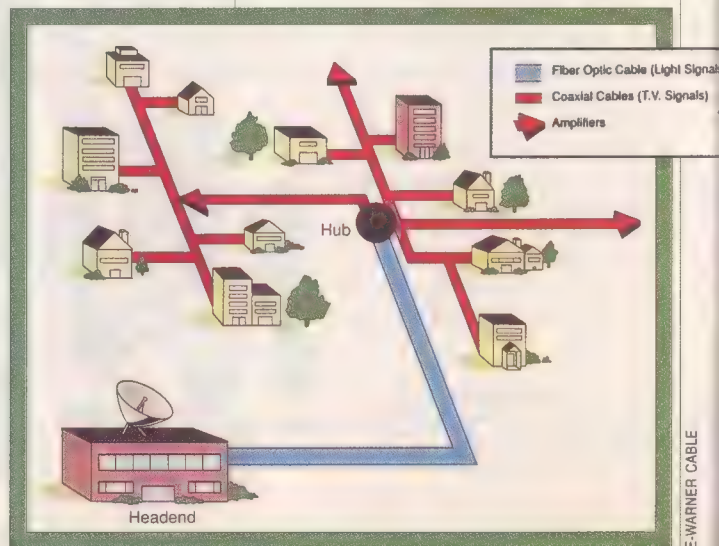
For example, when Time-Warner Cable finishes rebuilding its system in Brooklyn and Queens, New York, by the

end of the year, its fiber-optic network will not only be two-way interactive, but will deliver 150 channels. Some channels will be capable of handling HDTV.

By December, cable systems around the country will be carrying an hour a day of HDTV programming, well in advance of the adoption of any system by the Federal Communications Commission and the start of terrestrial HDTV broadcasts. You won't be able to receive this on your own TV set, but you may be able to catch it on a display monitor at a nearby shopping center.

Digital signal compression, the technology that squeezes up to 10 TV channels into the space normally occupied by one, will be a reality by next summer, according to Hal Kribergh, president of the Jerrold Division of General Instrument. This is when Jerrold expects to begin delivering both the head-end compressors and the TV-top decompressors such systems require.

While the FCC and terrestrial broadcasters race to establish a system for broadcasting digital audio, upgrading 50-year-old FM and 70-year-old AM technology, subscribers to several hundred cable systems already are enjoying the benefits of CD-quality digital broad-



Channel Ready:
Time-Warner drawing shows how fiber-optic cable serves as a high-capacity, two-way signal carrier between main facility and neighborhood distribution hubs.

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For additional information, circle No. 55 on Reader Service Card.

casting with 30 more channels.

When the Olympic Games get under way next year in Barcelona, subscribers on some cable systems will be able to act as their own program directors, picking and choosing from among four separate satellite feeds. They will be able, on a pay-per-view basis to see virtually any event they choose, simply by pressing the right buttons on their remote controls. Some events will be transmitted in HDTV or extended-definition formats.

Off-premise interdiction devices, like SkyPort from TeleCommunications Inc., promise to pare home cable bills by authorizing only the channels a household actually wants, unlike today's basic and premium packages. Such devices also make pay-per-view ordering easier, and they're already being installed at locations around the country.

Personal Communications Systems is the cable industry's answer to the threat by telephone companies to use their existing wires to supply video programming to homes. PCS promises to free phone users from the umbilical cord to the phone network. It can also bypass the existing phone network to connect directly with long-distance carriers like

Sprint and MCI. All that's standing in the way is government approval.

Cable in the classroom used to mean CNN *Newsroom* and The Weather Channel. Soon it's going to mean mininetworks, so-called I-Nets, uniting all the schools in a district, and feeding programs to each other and to individual homes in the community, thanks to a combination of optic fibers, digital signal compression and money from the cable industry, private foundations and the government.

Some predictable results of all this activity: We'll be watching television more and ABC, CBS and NBC less. Zirconium jewelry and electronics close-outs may still be the mainstays of shopping channels, but so increasingly will rib roasts and fresh produce ordered by remote control from neighborhood markets. If you live in the Central or Mountain time zones, you'll be able to catch TV favorites at the same convenient times as viewers along the East and West coasts. And by the time you save enough to buy the widescreen HDTV needed to display them, you'll have an even wider selection of ultraclear panoramic programming.

Cable operators aren't doing all this

out of the goodness of their hearts. For the past year, they've been feeling the hot breath of telephone companies on their necks. The telephone companies, prevented from getting into the home video business by the court decision that broke up American Telephone & Telegraph, have been pressuring Congress to let them compete directly with cable for your dollars.

Their fiber-optic networks, they say, are uniquely suited to multichannel and broadband video transmission—in other words, pay-per-view on demand and HDTV. But dramatic drops in the cost of optical fibers are making it economical for cable operators to replace their coaxial cables at about the same rate as telephone companies are replacing older phone cables.

Compared to traditional cable upgrades, the new technologies are cheap, which helps to explain their favor with cable operators. And while off-premises interdiction devices offer some consumer benefits (like eliminating second-set charges, making do-it-yourself multi-room distribution systems legal in many states for the first time), the major benefits involve cost-cutting and piracy prevention for cable operators. Rate



No matter how you take your coffee

increases over the past few years have helped the cable industry finance research into HDTV, fiber optics, digital signal compression and digital radio, as well as invest in the equipment to bring the technologies to viewers.

Cable systems also have plans for onscreen program guides that interact with VCRs (much as VCR Plus does), private local cable networks within the larger cable net (all the schools in a community tied together, or all the doctors' offices), interactive information services tied either to videotex or home computers, emergency warning systems that alert subscribers to disasters even when the TV set is turned off, fax networks that deliver store coupons or local news direct (and unsolicited) to your machine, and so on.

"The technology is in place for most of these things," says John Bringenberg, manager of strategic planning for TCI, the nation's largest cable operator. "We're waiting to see which ones the consumer is going to want before we make major investments in them."

Peering only a little farther, experts like Bringenberg say that cable operators, freed from the tyranny of limited channels, will be able to create program-

ming for specific neighborhoods. Ultimately, it will be possible—technically if not economically—to create a program for a single viewer and deliver it exclusively to him or her.

In a sense, that's what many operators see in the proliferation of pay-per-view channels. An experimental fiber-optics center in Heathrow, Florida, includes a data bank with more than 2,000 feature films in its library. As the system automatically records a purchase order, a human operator starts the film on the customer's movie channel.

On a scale, pay-per-view operators propose to use many of the new channels made available by digital compression (as many as 50 in the Queens, New York, system) for movies timed to coincide with their release in rental shops. Since there are no more than five or six major titles released each month, each film will appear on more than one channel with start times staggered so that no purchaser waits more than a few minutes.

WIDE PRICE RANGE

At the moment, pay-per-view prices hover around \$5, well above the price for rentals. But cable insiders say that

with volume and competition from rival suppliers offering the same titles (there are no exclusives in pay-per-view as there are in studio deals with premium channels), pay-per-view prices are bound to drop.

At the other end of the pay-per-view scale, prices of \$40 and more now charged for major sports events could seem puny compared to some of the narrowcast events already possible on new channels. One example is the cram course for children of Japanese businessmen living in the U.S. For those kids who plan to go to college in Japan, lessons are likely to cost parents living here \$300 to \$400 per session when they begin in a year or two.

"This may seem exorbitant," a spokesperson for TV Japan says, "but Japanese parents who want their children to get into the better universities don't think it's unreasonable at all. And the cost of delivery is high. A cable operator may have only one or two families who need such a specialized service, but he must tie up a channel or a portion of a channel." One plan is for students to respond to classroom teachers by phone and to fax in their homework and examinations. ■

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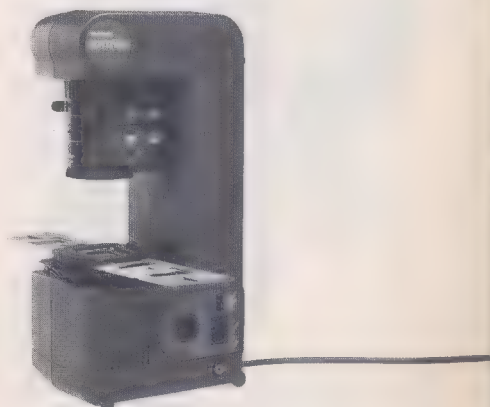
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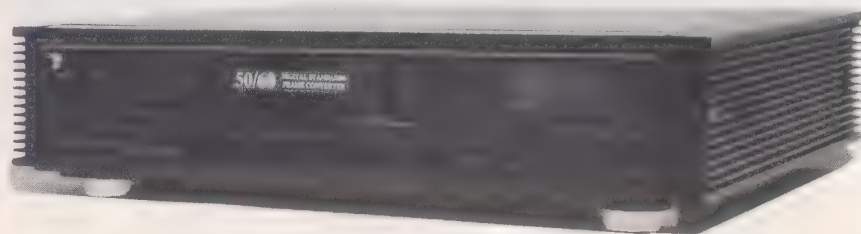


Magnavox shows compact camcorder

Magnavox's CVM620 VHS-C camcorder has an 8:1 f/1.8 zoom lens. The low-light level is rated at 4 lux. The variable high-speed shutter has six settings: 1/125, 1/250, 1/500, 1/1,000, 1/2,000 and 1/4,000. Editing features include a flying erase head, edit search and a digital fade special-effects control. Other features include digital auto-focus, auto date/time and auto tracking. An integrated DC video light is included.

Price: \$1,299.95.

For additional information, circle No. 156 on Reader Service Card.

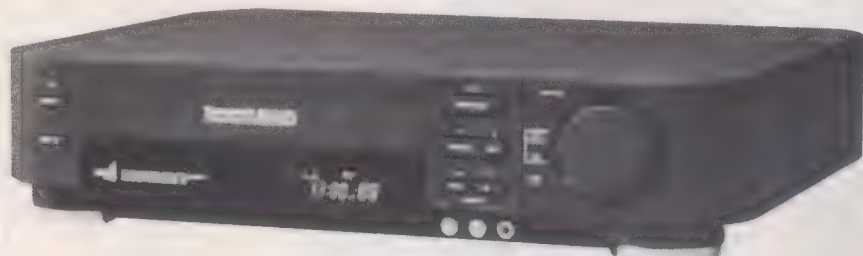


New deck plays PAL and SECAM tapes

The Instant Replay 50/60 Digital Frame Standards Converter VCR converts 625-line 50-Hertz PAL or SECAM signals into 525-line 60 Hz signals, which can then be viewed on any NTSC TV or monitor. NTSC tapes can also be viewed. The unit has a tuner, timer and wireless remote. Older Instant Replay models can be retrofitted with the 50/60 converter module. The VCR will be available in several versions, among them two-and four-head, and S-VHS models. Converted signals are recordable.

Price: Begins at \$995.

For additional information, circle No. 157 on Reader Service Card.



Panasonic introduces fully loaded deck

The Panasonic PV-S4167 S-VHS hi-fi stereo VCR comes loaded with features. Editing enhancements include a shuttle control and a flying erase head, along with synchro edit, audio/video dubbing and four video heads for noise-free stills. A real-time counter permits time search. Audio features are strong as well, with hi-fi stereo sound and MTS/SAP. Included is a remote, plus Panasonic's Program Director, which is designed to simplify VCR programming. An LCD panel on the Program Director confirms start and stop times before transmitting them to the VCR, which then offers onscreen confirmation.

Price: \$749.

For additional information, circle No. 158 on Reader Service Card.

Sharp camcorder stresses ease of use

Sharp's VL-L8100U full-size VHS camcorder features a one-inch LCD color viewfinder. The fully automatic system includes an auto iris, but all settings can be made manually as well. Also notable is the 16x power zoom lens with variable shutter speeds. Other key features include a flying erase head, fade in/out, insert edit and audio dubbing.

Price: \$1,399.

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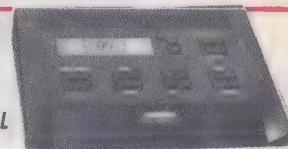
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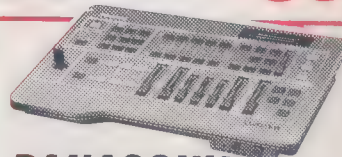


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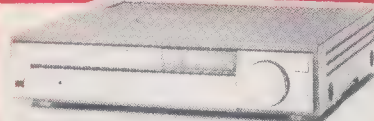
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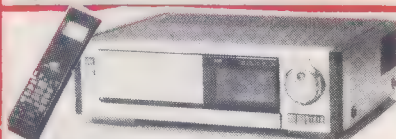
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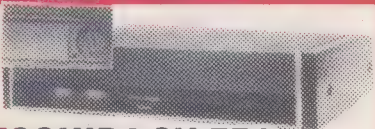
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HANDS ON TEST

BY BRENT BUTTERWORTH

SIMA ED/IT 3

A \$300 fix for
problem pictures.

It's school play night. The excitement's high, the house lights are low and your daughter steals the show. Although you caught the whole act on video, your tape draws bad reviews. You concentrated so hard on composition that you didn't notice the camcorder was set for outdoor white balance. And a poorly placed stage light tricked the auto iris into underexposing many shots, turning smiling faces into silhouettes.

Fortunately, accessory manufacturers have come up with devices that can improve such problem videos. Sima's \$300 Ed/it 3 is the least expensive. While it can't turn a disaster into a masterpiece, it provides useful—even indispensable—features for home editing.

Picture and color controls dominate the left half of the Ed/it 3. A video enhancer occupies the middle. The unit's stereo audio mixer has inputs for an audio/video source, a music source and a microphone. The stereo mic input is a nice touch, because stereo clarifies speech.

It also has an audio/video fade button, a bypass switch that deactivates the video processing, and two audio/video inputs. The picture rolls when the user switches sources, but by fading out, switching sources and fading in, the user can produce a clean transition.

Sima packs the Ed/it 3 with a wealth

of accessories, including an A/V cable, a mono mic, and a cable that lets users add music from a headphone jack.

The Ed/it 3 performs a variety of editing chores. We used the mixer to blend stereo audio from a camcorder with sound effects from a Commodore Amiga or background music. By slightly enhancing the picture, we salvaged a dark, backlit close-up of a guitarist. The result wasn't gorgeous—the enhancer adds a green halo to bright areas—but at least it made his features visible.

The Ed/it 3 even improved the performance of more sophisticated devices, allowing us to tweak images superimposed with Panasonic's WJ-AVE5 mixer, and to fine-tune scenes digitized with the Amiga and NewTek's DigiView Gold digitizer. Most of the Ed/it 3's processing does not significantly degrade picture or sound. We only encountered visible noise when using the enhancer or boosting the color all the way. On color bars, we noticed slight RF interference.

We've come to rely on units like the Ed/it 3 and Videonics' Video Equalizer for extra control over editing. The Ed/it 3 is \$50 cheaper, but lacks the Equalizer's digital effects, colorizer and S-video jacks. Certainly, you can edit videos without one of these processors, but for a few hundred dollars it's doubtful you'd find a more useful editing accessory. ■



Capable Console:

The Ed/it 3 has a color processor, an enhancer, a fader and an audio mixer.

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TECHNICALLY SPEAKING

VCRs reach for the centerfield advantage.

BY RODERICK WOODCOCK

This is an unusual year for the VCR, in that a seemingly simple mechanical innovation has upstaged the electronic advances that normally grab videophiles' attention. You may have noticed this innovation on new VCRs from Toshiba, Sharp and Fisher, all of which have cassette doors centered on the front panel. The symmetrical look of these VCRs is a welcome change from the jumbled array of buttons and hatches covering most decks. However, centering a VCR's transport may improve the deck's picture quality even more than its appearance.

In so-called midmount VCRs, the tape transport, video drum and motor assembly become the nucleus at the center of a balanced deck, with circuit boards, power supplies and the tuner arranged around the transport. The electronic components become supporting players, repositioned so they do not interfere physically or electrically with the transport. The intended effect is to reduce "jitter," or vertical jumpiness in the picture caused by vibration-induced fluctuations in the tape path.

Jitter causes the biggest problems with tapes longer than 120 minutes (which are unusually thin), and tapes recorded at the EP speed, where quality is already at a minimum. Midmount configuration may be especially beneficial for S-VHS, maximizing the format's ability to record in excess of 400 lines of horizontal resolution by suppressing mechanical anomalies in the transport.

In Fisher's midmount FVH-4903 and FVH-8901 VHS VCRs, the power supply resides in a separate part of the chassis, since it's a source of picture-degrading noise. Keeping it insulated from other VCR components ensures a higher signal-to-noise ratio from the VCR and, hence, a better picture.

A VCR's head drum rotates at 1,800 rpm, and some of the machine's parts may resonate at or near that frequency, amplifying vibrations caused by the head drum's rotation. Fisher uses thick steel

plates on the top and bottom of the chassis to counteract these vibrations and further stabilize the transport. Legs filled with damping material help isolate the transport from external vibrations.

In the early days of VHS, it was common to find a large brass impedance roller in the tape path on each side of the head drum. These smoothed out fluctuations as the tape traveled around the heads. As years went by, some manufacturers dropped their use or reduced their diameter to cut manufacturing costs. But big impedance rollers have reappeared in the FVH-8901, augmented by sophisticated digital servo circuits that enable more precise control of the rotational speed of the head drum and capstan, which controls the forward motion of the tape.

Innovations in video head design are also part of the new midmount VCRs. The composition of the magnetic material used to make a video head can contribute to the amount of noise visible in the picture. Instead of the conventional ferrite video heads that have been the mainstay of all video formats for the past decade, Fisher's midmount machines use Sendust heads. Sendust is a new material that offers a higher saturated magnetic flux density and better low-frequency characteristics than were previously available.

Compared to ferrite video heads, Sendust heads achieve an improvement of three decibels in color signal-to-noise ratios. For optimum quality recording

and playback at both SP and EP, two double-azimuth heads are built into a single head assembly on each side of the video drum. The width of the Fisher's SP head is 58 microns, while the width of the EP head is 19.3 microns. Other manufacturers are also exploring the use of Sendust and other improved magnetic materials in video heads.

Sharp is also introducing midmount VCRs this fall, but is adding separate innovations of its own. The company's research has concentrated on improving the quality of the signal recovered from the tape by the video heads. Most double-azimuth video head designs combine different head widths that must serve the purposes of both SP and EP recording and playback. Sharp determined that this design impaired the quality of the EP picture, because the heads were slightly wider than the recorded video tracks.

For example, a 26-micron-wide head forced to retrace a 19-micron-wide video track picks up seven microns of extraneous information from the adjacent track. This overlap produces crosstalk, which lowers picture quality. By adding two separate playback-only video heads, each precisely 19 microns in width, Sharp has been able to raise the video level of the much-used EP mode significantly. The company's unique nine-head video drum holds two SP heads and two EP heads deployed in double-azimuth pairs, two audio heads, two 19-micron

continued on page 90



Ready, Willing and Stable: Fisher's FVH-4903 VCR is among the first to feature a centered cassette tray.

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BY DAVID LACHENBRUCH

BOOB TUBE TO SUPER TUBE

TV's SILENT REVOLUTION

A high-tech drive to turbocharge the CRT delivers wider, sharper, brighter pictures.

If it's never occurred to you to ask why we continue to watch televised images on the bulging bottom of what is basically a large bottle occupied mostly by a vacuum, consider it now. Because the bottle is changing. It's being stretched, flattened, coated, prodded, programmed, tweaked and remade to a degree unseen since the advent of color. A few of the changes are dramatic, but most are invisible—and more are on the way. What viewers see instead are better pictures, sometimes only subtly better than those of earlier models. But the steady march of minor improvements by numerous companies, each brandishing its own proprietary approach, is having a major impact on picture quality. Especially on larger screens.

The plain fact is that the boob tube is growing up, undergoing a silent revolution that's already af-

fecting what we watch and that may soon affect the way we watch. Perhaps it's not surprising that viewers are being caught off guard. The cathode ray tube was actually developed before electronic television. When TV came along, its use to display pictures was widely considered a temporary expedient until science developed a flat, hang-on-the-wall substitute.

That was 70 years ago, and the picture tube is still going strong, besting all competing technologies, including flat-screen LCD devices. (Even the vast majority of consumer projection TV sets rely on picture tubes—in fact, trios of tubes, one for each primary color.) One of the difficulties in catching up is that the picture tube is a moving target. Just when most people believe the CRT has reached the end of its tether, it gets better.

It's easier to understand how this is possible by taking a closer look at what makes tubes tick. Life inside a picture tube is hectic. In a black-and-white tube, it's not so bad—an electron stream merely paints a picture on a phosphor screen by going back and forth. In a color tube—a Rube Goldberg invention

that should never have worked—three separate guns spew electrons from slightly different directions.

Between the guns and the screen lies a shadow mask (sometimes called an "aperture mask" or "aperture grille"). The mask keeps the right electron beam from landing on the wrong colored phosphor on the screen. The wrong colors are in the so-called shadow of the mask from the standpoint of the electron gun.

In the first color tubes, screens were coated with triads of phosphor dots—red, green and blue—which are still found in some computer monitors. Modern tubes use vertical strips of color instead of dots, a pattern inspired by the Sony Trinitron, the first to use such a configuration.

Despite improvements to flat-screen systems—in resolution, brightness, size and cost—picture tubes have managed to stay so far ahead that a low-resolution, three-inch LCD color TV costs about the same as a conventional 27-inch tube set. And color picture tubes are still moving ahead, with a multitude of very small improvements which collectively yield significant, noticeable ad-



Perfecting the Pitch: Sony Trinitron cutaway reveals fine pitch aperture grille.





Gleaming the Tube: Prototypes of equipment (above, right) developed by Zenith to precisely stretch master shadow mask templates for its Flat Tension Mask picture tube.



Masked Marvel: High-resolution FTM monitor, a forerunner of 20-inch TV sets Zenith plans to introduce next year.

vantages. One of the most obvious ways in which the tube has progressed is size.

Just a few years ago, a 25-inch tube was considered a giant screen. Now there's a wide variety of tubes at larger sizes—including 26-, 27-, 29-, 30-, 31-, 32- and 35-inch models. The latter size was considered a tremendous feat a few years ago when introduced by Mitsubishi, but today 35-inch tubes are made by three manufacturers—two of them with plants in the U.S. Sony has even introduced a limited-edition TV set with a tube measuring 43 inches in viewable diagonal. The tube, the world's largest CRT, is used primarily in TV station broadcast monitors; Sony's consumer version carries a suggested price of \$40,000.

The stratospheric Sony aside, it's doubtful even the big 35-inch tube will be the largest mass-produced consumer size for long. Manufacturers are already

exploring still larger sizes. And different shapes. In Europe, TV sets are already on sale with picture tubes in the widescreen 16:9 dimension instead of the boxy 4:3 ratio of standard TV, both for use with letterboxed movies and for HDTV and EDTV broadcasts in widescreen, as well as for the proper display of letterboxed films (see sidebar).

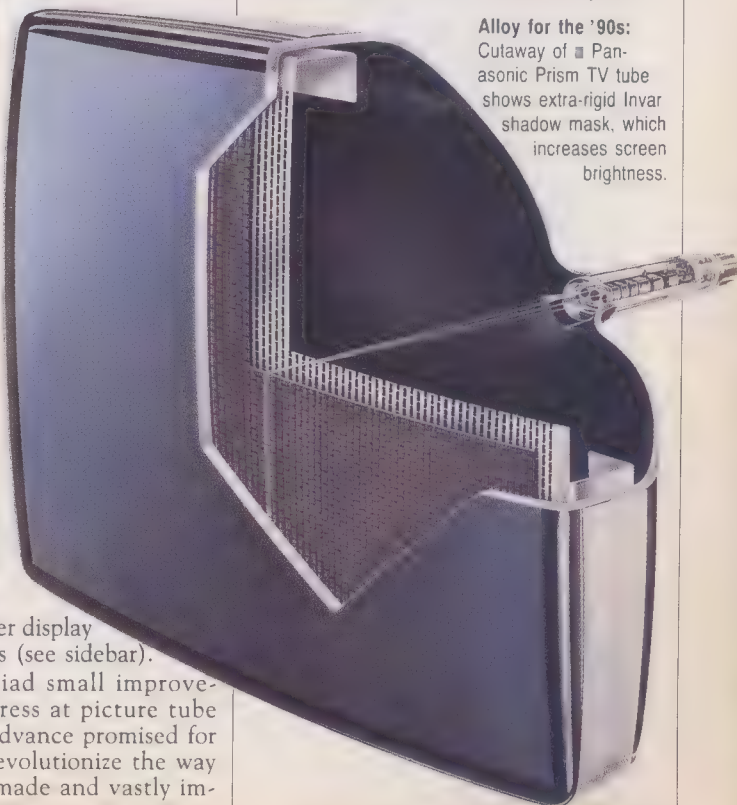
Although myriad small improvements are in progress at picture tube plants, one large advance promised for the future could revolutionize the way picture tubes are made and vastly im-

prove the picture itself. This is Zenith's Flat Tension Mask (FTM) tube, already being produced in a 14-inch size as an expensive computer monitor. The tube has an absolutely flat black faceplate on which the picture looks like a Kodachrome slide, with sharp contrast and virtually no noticeable reflections.

But the truly significant aspect of the FTM could be the technology used to produce it. All color tubes now are made using a painstaking and costly high-precision process in which the metal shadow mask is used as a negative to lay down the phosphor stripes on the faceplate in three separate exposures—one for each primary color. The mask is then wedged to the faceplate of the same tube on which it was used to imprint the phosphors. So much precision is required that there is no interchangeability of shadow masks and faceplates.

The FTM system, if Zenith succeeds, would change all this. In place of the traditional curved or domed shadow mask, which must be allowed space to

Alloy for the '90s: Cutaway of a Panasonic Prism TV tube shows extra-rigid Invar shadow mask, which increases screen brightness.

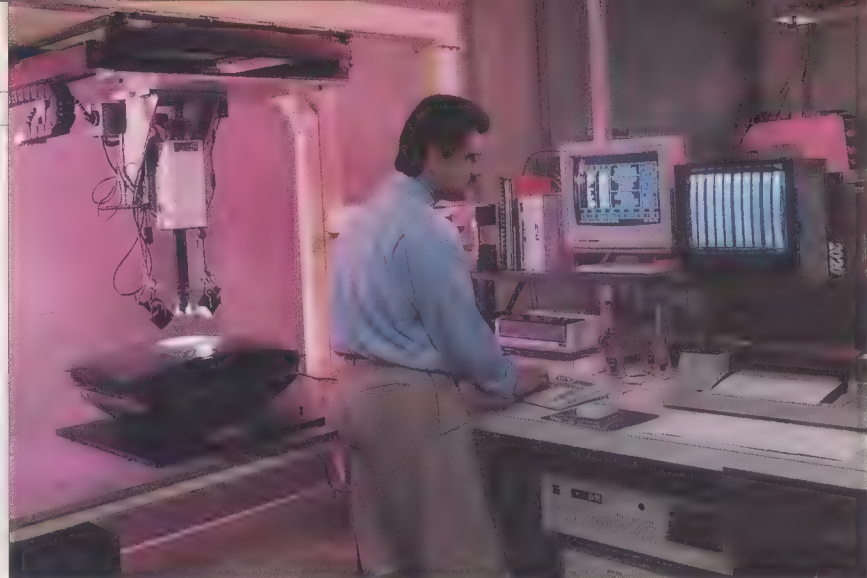


SUPER TUBE

expand, Zenith would substitute a completely flat mask rigidly secured to the glass tube (which has an equally flat faceplate) so it cannot expand or contract. Zenith is already producing such monitors, but they're costly.

Zenith thinks it can mount the mask with such rigidity that it can replace the traditional photographic method of laying phosphors on the glass with a relatively low-cost method of printing or silkscreening. This would eliminate huge and sensitive production equipment, transforming the most complex part of tube-making into a simple printing process.

Zenith officials say this could make possible relatively low-cost tubes, even for HDTV. Zenith says it's sufficiently encouraged to promise the introduction of a 20-inch FTM TV set late in 1992. It hasn't determined yet whether it can use



Under the Lens: Lab technician at Philips analyzes surface characteristics of a high-end picture tube.

the silkscreen process, but competitors are dubious.

The picture tube is not only the most expensive part of a TV set (frequently comprising up to 70 percent of the cost), but the most critical. It is the tube's combination of optics and electronics which delivers the actual picture, and it—not a TV set's electronic circuitry—is the limiting factor in brightness, color clarity and resolution.

Sony recognized this long ago, and departed from the rest of the industry to

develop the Trinitron. This tube employs a unique aperture grille with slits running the height of the tube, along with a single, large, three-barrel electron gun in place of the standard three guns, providing a sharp spot size and high brightness. The Trinitron faceplate is unique in that it is cylindrical in shape, rather than spherical—that is, it's completely flat from top to bottom, and curved only on the horizontal axis. Sony's tubes have always had sharp corners, a relatively recent innovation in

What The Baker Saw (Hint: Think Widescreen)



Wide Load: RCA prototype of widescreen TV set with 16:9 aspect ratio.

Laurent Lejosne, a baker in the Normandy town of Vernon, halfway between Paris and Rouen, along with his wife Veronique and their two-year-old daughter Jessica, made television history this spring. They became the first family in the western world to purchase a 16:9 wide-screen TV set. The set they bought was a Thomson Space System receiver, designed to display standard broadcasts, videotapes and laserdiscs—and both extend-

ed-definition and high-definition broadcasts from satellites (with an optional satellite tuner).

Thomson Consumer Electronics says the tube, which it makes in its plant in Italy, is capable of full high-fidelity display. The screen measures 34 inches, diagonally, which is equivalent to a 28-inch-high set in the standard 4:3 ratio.

Other major TV manufacturers in Europe—including Philips, Grundig, Nokia and such Japanese-owned companies as JVC—also plan to bring out 34-inch, 16:9 sets for the European market. In Japan, where widescreen HDTV is broadcast from satellite for one hour a day, 16:9 sets are available but at a cost of about \$17,000, plus almost the same amount for a converter-tuner. Lejosne paid 35,000 francs, about \$6,000, for his set.

Although Space System is billed as an HDTV monitor, it can display images using any of the three major worldwide standards—NTSC, PAL and SECAM—in either wide or standard ratios. Widescreen display of a standard picture cuts a small portion off the top and the bottom. Standard display leaves room at one side of the image for a picture-in-picture—or rather, a picture-outside-picture—from additional channels.

Thomson, whose U.S. brands are RCA and GE, says it has no plans to market 16:9 sets here in the near future, unless the market “demands” it.

What did the baker see? For one thing, he watched the European soccer finals—Spartak Moscow vs. OM—broadcast directly from satellite in the D2-MAC widescreen format. According to the French press, the Lejosne family had many visitors.

—DL

The Incredible Shrinking Tube

other brands of TV sets.

The Trinitron, like other tubes, has developed over the years, and the company is now offering a glimpse of its ultimate potential in a new computer version called the "20/20." This 20-inch square display has a viewable resolution of 2,048 by 2,048 pixels, or more than four million pixels, which is triple the pixel size and information-carrying capability of a standard 1,280-by-1,024-pixel high-resolution computer monitor. (In the consumer area, some of Sony's high-end sets now employ artificial intelligence to monitor brightness, color and contrast, adjusting the tube's parameters 60 times each second.)

The shape of the TV's picture is constantly being refined, and more changes are on the way. A 1980s development by Toshiba ended the era of rounded corners, if not bulging screens. Toshiba called it the FST, which originally stood for "flat square tube" but on second thought was changed to "flatter squarer tube," since it was neither truly flat nor truly square. The corners were relatively sharp, and while the face of the tube was

Ever wonder why picture tubes shrink when you bring them into the United States? For example, let's say you buy a 29-inch color TV set in Canada and drive it across the border. When you get home—*voila*, there's a 27-inch set! If you fancy a nice 21-incher in Tokyo, it will whittle down to a perfect 20 the minute you enter Uncle Sam's territorial limit. But if you take the sets back to where you got them, they'll swell to their original size.

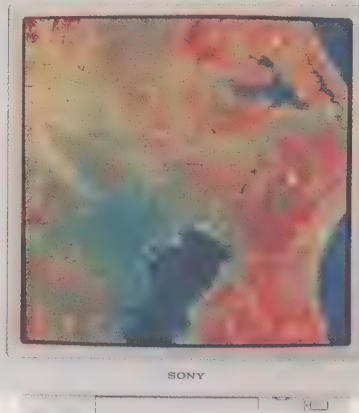
The reason TV sets undergo a sea change is that picture tube sizes are measured differently in the U.S. than almost any place else. This wasn't always the case. The first CRTs had round faceplates that were identified by their diameter in inches. When masked off into something approaching a rectangular picture, the measurement became corner-to-corner. Eventually rectangular picture tubes were introduced—and were identified the same way, by the tube's overall diagonal measurement, a system still used in most countries.

But in the '50s, the Federal Trade Commission decided that advertising the diagonal size of picture tubes constituted misrepresentation, pointing out that neither bedsheets nor two-by-fours were sold that way. It proposed the use of length-by-width ratios or the picture area in square inches. TV set manufacturers objected, and more than 10 years of hearings and legal squabbling ensued until—finally—a compromise was reached.

The compromise involved something new—"viewable diagonal," which was defined as the measurement of the picture itself, rather than the tube that houses it. In larger sizes, the tube's external glass walls constitute one or two inches not occupied by picture. So the FTC issued an order, and on midnight, December 31, 1966, most tubes lost a little fat.

Just to make sure everyone knows the difference, American tubes are identified with a "V" after the size designation, as in "27V," which, of course, is a 29-inch tube in Silesia. And Upper Volta. And Sri Lanka. And just about every place else.

—DL



Perfect Vision: Sony's state-of-the-art "20/20" monitor displays a square 20-inch picture with three times as much image information as a standard high-resolution computer monitor.

still spherical it was closer to flat-faced than its rivals because it had a gentler curve.

Toshiba's move set the fashion, and all tube makers followed suit so far as the corners were concerned, but many balked at flattening the face. They needed the rounded face to achieve the proper relationship between the electron gun, the shadow mask and the tube face. Except for Sony's cylindrical face, all tubes—including the FST—had spherical faceplates (the FST's face was merely a segment of a larger sphere).

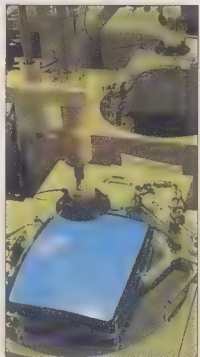
It was RCA which discovered how to make a faceplate that appeared flat but was more harmonious with the shadow mask than spherical tubes. This was called, naturally, an "aspherical" faceplate. It was designed by computer to provide the best, most consistent picture within the limitations of the shadow mask.

Close inspection shows it's neither flat nor rounded, but that it plateaus at the main part of the screen. Many larger tubes now have aspherical faceplates for optimum color performance in the corners and at the edges as well as at the center, because these faceplates permit stronger shadow masks.

Nevertheless, the shadow mask remains the most critical component within the picture tube. Because it's made of steel, it expands when heated, and this



On the Line: Toshiba's 30- and 32-inch TV sets (above) use FST picture tubes like those (right) undergoing a quality check during assembly.



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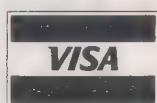
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can cause color contamination and inaccuracies, particularly at the edges and corners. For the brightest picture, high voltages are necessary. But higher voltages generate more heat as more electrons strike the metal shadow mask. Unfortunately, the most voltage is required in the largest screen sizes, where the mask is likelier to buckle and dome with the heat.

ALLOY OF CHOICE

Enter Invar, a metal alloy specifically developed for rigidity at high temperatures. When made into a shadow mask, it results in 75 percent less shifting under high temperatures than standard steel. Deluxe, high-end tubes 27 inches and larger are now beginning to use Invar shadow masks. The material is expensive and processing it into a mask is difficult—after five months of receiving unacceptable samples from the only American source of shadow masks, Thomson Consumer Electronics' RCA picture tube operation had to import its Invar masks from Japan.

But the Invar mask is a major improvement. It makes possible a smaller electron beam spot size, providing better focus, and it lets tube makers use a higher voltage (up to 32,000 volts) for the brighter picture giant tubes require, providing a picture that can be 40 percent brighter than that of a steel-mask tube.

With the development of upgraded VCRs, laserdisc players and other program sources capable of higher resolution than broadcasts—and looking forward to HDTV—demand for higher resolution picture tubes is growing. The resolution is determined primarily by the pitch—the distance between the center of each trio of phosphor stripes on the screen—together with the electron beam spot size.

Pitch is generally greater on a larger tube than a small one. While a traditional large tube might have a pitch of 0.85mm (about 0.03 of an inch) at the center of the screen and 1.1mm at the edge, Invar tubes, even in the 35-inch size, have pitches as narrow as 0.71mm at the center, which is equivalent to 0.278mm in 13-inch tubes. True HDTV is reckoned to be reproducible at 0.5mm to 0.61mm pitch in a 34-inch widescreen 16:9 tube.

Also affecting spot size, and therefore resolution, is the width of a tube's neck, with extra girth benefitting the picture. While many smaller tubes have necks only 22.5mm in diameter, necks on bigger tubes increased first to 29mm and then to 32mm and 32.5mm. A new version of the Mitsubishi 35-inch tube will have a neck diameter of 37.5mm.

continued on page 78

SATELLITE

HOME THEATRE

VIDEO Magazine

Advertising Supplement

**A Guide To The
Ultimate
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S

General Instrument manufactures a full line of satellite TV receivers such as the Super 2750R integrated receiver descrambler.

General Puts The Viewer In Control

● *DigiCipher technology opens up satellite TV to more viewing options than ever.*

General Instrument has led the satellite industry in providing consumers with more home entertainment diversity than was ever before imaginable.

Most recently, General Instrument has developed an advanced digital video compression technology that will result in increased program channel capacity, improved picture quality,

and reduced home satellite dish size.

This new innovation, known as DigiCipher technology, is capable of transmitting as many as 10 standard television signals over a single satellite transponder to a home satellite dish, thus allowing programmers to increase the number of program channels. Incredibly, as the number of programming options increase, the necessary size of a dish will decrease. Dish sizes can now be reduced from the standard eight- and ten-foot types to antennas as small as 30-inches in diameter.

Since the DigiCipher system was designed as a "seamless" simulcast interface for satellite, cable and broadcast television, it opens the door for future home HDTV delivery and reception and satellite data transmission. Even sending personal messages over a satellite transponder is now made possible.

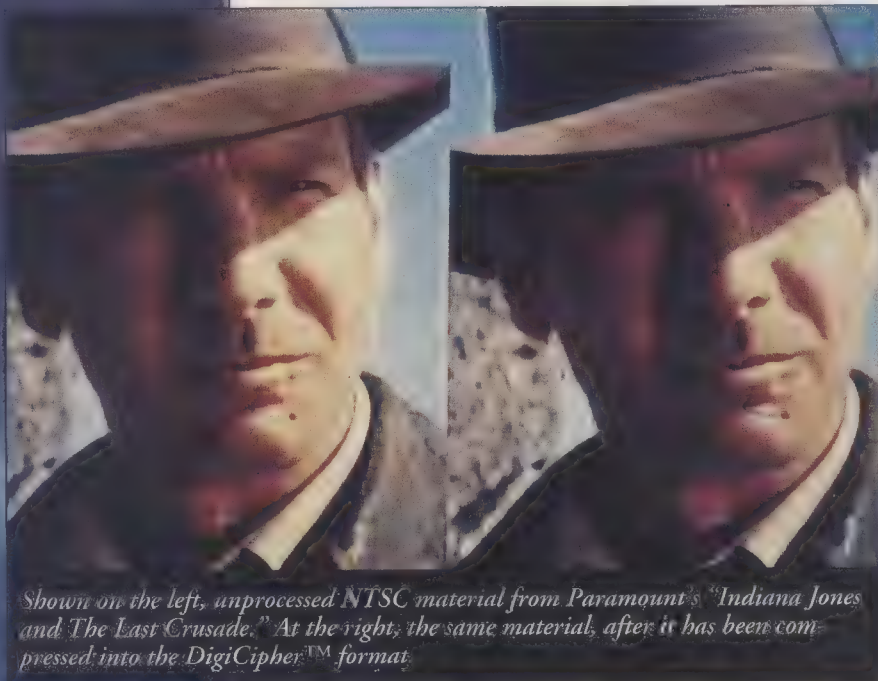
Innovative technology is nothing new to General Instrument. The VideoCipher Division of the company is the designer and man-

ufacturer of widely-used satellite television scrambling systems. These systems conform to the CATV industry's standard scrambling method, designed to protect against unauthorized signal reception. With the company's VIDEOCIPHER II PLUS Series 2100E integrated receiver-descrambler, viewers are able to descramble programs that they have subscribed to.

General Instrument also manufactures a full line of satellite TV receivers such as the Super 2750R integrated receiver descrambler, which features MasterPeak channel tuning for a perfect picture every time. Also included are a 1-year/6-event timer, digital stereo sound, and a 150 favorite channel recall function. This last feature allows you to call up a list on screen and select a channel automatically.

A built-in VIDEOpal Order Reorder module provides instant pay-per-view ordering at the touch of a button. With this module — which is also available separately — you only pay for the programs you order. Attaching the unit is simple: just connect it to your descrambler, plug it into a telephone jack, and attach its AC power adapter. Some of the services available with VIDEOpal are the Satellite Sports Network, Viewer's Choice, the Cable Video Store, Spice, Madison Square Garden Network, Playboy At Night, TVN, Home Sports and Midwest Sports Network and others.

All these choices are made possible by General Instrument satellite products and technology. With such a limitless amount of programming choices, staying home has never before been such an attractive entertainment option.



Shown on the left, unprocessed NTSC material from Paramount's "Indiana Jones and The Last Crusade." At the right, the same material, after it has been compressed into the DigiCipher™ format.

A New Sky View From SkyPix

● *As many as 30 major movies and video programs are now available in your home any time of the day.*

SkyPix's 80-channel DBS (direct broadcast satellite) service adds a new perspective to home theatre by offering viewers the world's first in-home video store — thanks to a dramatic innovation in digital video technology.

SkyPix viewers can choose from between 20 to 30 major Hollywood films at any time, offering a virtual on-demand programming schedule. Viewers rest assured; show time is never more than a few minutes away. As many as 30 movies can be broadcast simultaneously and they will be available for viewing at 30-minute intervals.

A number of Hollywood's major studios and independents have already agreed to supply programming to SkyPix, including Columbia, Disney, MGM/UA, Orion, Paramount, Tri-Star, Carolco, Goldwyn and Universal. In addition to movies, a variety of programming choices including sports, news, live events, music

videos, original children's programming and an optional package of favorite satellite services are also being made available.

The SkyPix hardware package will begin shipping this summer, and several leading consumer electronics retailers have already committed to carrying the system. You should be able to view SkyPix at major retailers near you, including Macy's, Dayton Hudson, Circuit City, The Wiz, Leachmere's, The Good Guys and Magnolia Hi-Fi and Video.

The SkyPix home entertainment system comes as a complete package that includes a small receiving antenna (exact size depends on geographic location) and a compact digital receiver with remote control. Its suggested retail price is \$699. For homes already equipped with a satellite antenna, the receiver and remote are also sold separately.

This new DBS system uses advanced digital technology to achieve unprecedented video delivery and reception. It is capable of a remarkable 480 lines of resolution and ghost-free reception. Using digital compression, the SkyPix technology also allows eight separate programs to be transmitted in the satellite transponder bandwidth normally occupied by only one program.

Digital audio and video encoding, signal processing, tuning and error correction are all developments that lend themselves to the ultimate in convenience, choice,

and advanced audio/video quality in home entertainment.

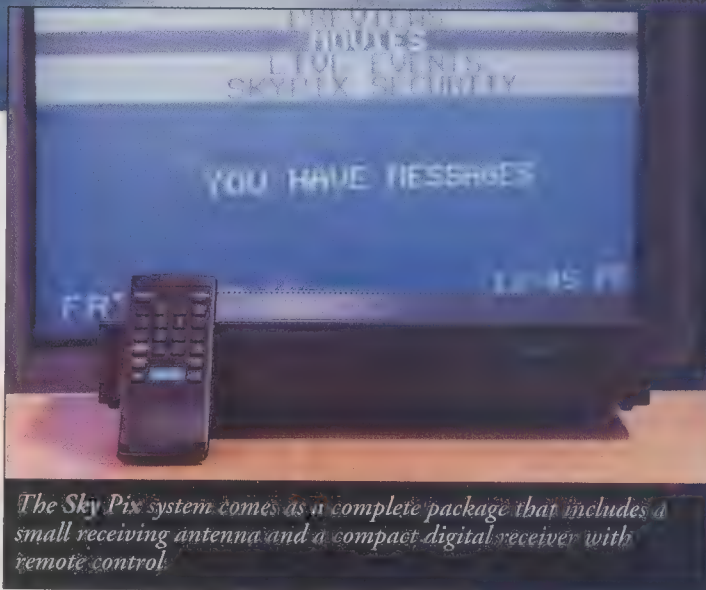
With the SkyPix DBS service you can watch, when you want and you only pay for what you view. ●

DBS Educates & Sells

● *This leading satellite distributor takes consumer education seriously.*

In the same way that satellite television is more than just another entertainment source, DBS (Direct Buying Service) Satellite Television is more than just a mail order satellite dealer. DBS is a complete satellite equipment and installation consulting service.

DBS offers numerous services to help its customers choose equipment and install satellite systems. For do-it-yourself satellite installation, the company provides all necessary tech-



The Sky Pix system comes as a complete package that includes a small receiving antenna and a compact digital receiver with remote control.

With the SkyPix DBS service you can watch, when you want and you only pay for what you view.



Houston Tracker Systems (HTS), Echostar, General Instrument and California Amplifier.

The message the company wants all home entertainment buffs to hear is that

nical information and basic installation guidelines by mail or over the phone. But if you prefer to have a professional install your system, DBS will put you in touch with their nationwide network of qualified installers. (For Southern California customers, DBS's own service professionals can meet your installation and repair needs.)

A free brochure introducing DBS' expansive equipment inventory, which includes an informative home satellite buyer's guide, will help you make your purchase decisions. To give customers a more in-depth look at satellite television and equipment, DBS also plans to offer the industry's first buyer's guide/catalog on videotape that will answer common questions and demonstrate products. The videotape will be available from the company for \$19.95 by calling (800) 350-0256 and will include a money back guarantee. To help with any customer technical queries, DBS also offers a toll-free hotline — (800) 350-0256 — with qualified satellite technicians standing by.

Along with numerous customer services, DBS also offers the industry's most complete lineup of state-of-the-art satellite equipment. Some of the more popular brands include Chaparral,

satellite television offers more choices and quality at affordable prices. Satellite's flexibility and quality are unmatched due to new technological breakthroughs.

Among the innovations in satellite technology being touted by DBS are improved audio quality due to digitized audio signals and phenomenal video resolution that surpasses the visual quality of even the best cable system.

Says the company's sales manager Michael Byrd, "Whether it's only one of your choices or your only choice, satellite television is the best choice for all-around home theatre entertainment."

For a free catalog, call DBS at (800) 327-0046. In California call (800) 327-2345. You can fax them at (800) 652-2190 or write to them at 2316 Channel Drive; Ventura, CA 93003.

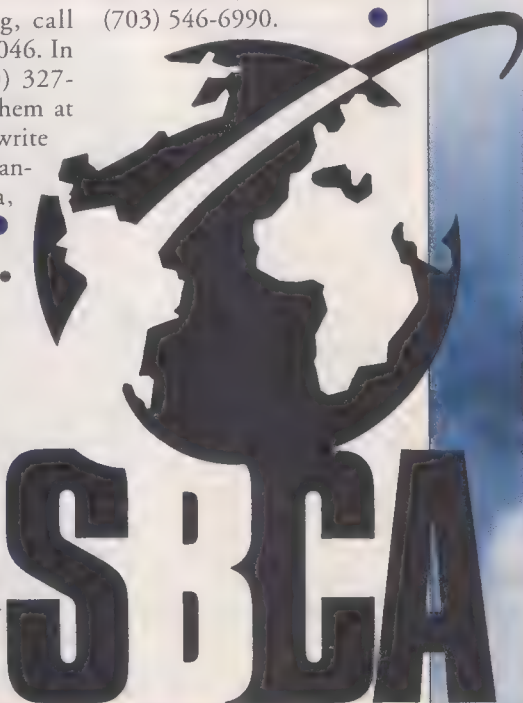
Need Some Help?

The SBCA (Satellite Broadcasting and Communications Association of America) is the

place to find out more about the possibilities of satellite home theatre. The national trade organization representing the home satellite television industry, the SBCA is comprised of satellite manufacturers, system operators, equipment manufacturers and distributors, as well as retailers and programmers.

The organization's primary goal is to expand the use of satellite technology for the broadcast of entertainment, news, information and educational programming. Boasting more than 600 members, the group serves as a source of technical, legislative and general industry information. The SBCA's Public Relations Task Force operates a toll-free national information line — (800) 726-7222 — to accommodate any questions and requests for supplemental information about satellite entertainment and technology.

For further information, contact the SBCA at 225 Reinekers Lane, Suite 600, Alexandria, VA 22314; (703) 546-6990.



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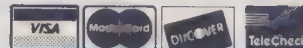
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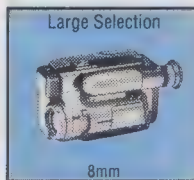
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BY BRENT BUTTERWORTH AND TY HARRINGTON

Hi8'S MOST WANTED

A hands-on investigation of six power-packed camcorders

The suspects: six of the most wanted camcorders ever to hit the street.

The victims: serious amateur videographers trying to finger the perfect Hi8 camcorder, confused by conflicting testimony from store personnel and features that appear under several aliases.

The investigating officers: contributing editor Ty Harrington, a globe-trotting field videographer whose travels place tough demands on himself and his equipment, and senior editor Brent Butterworth, a postproduction fanatic whose multigenerational edits and special effects assault and batter all but the sharpest video images.

Mr. Outside and Mr. Inside, as they're known on the force.

The suspicious activity began last year, when video manufacturers exposed a whole gang of new Hi8 machines with innovative features that caught video enthusiasts by surprise.

As reports of perplexed shoppers reached our office, we decided it was time to round up the Hi8 camcorder gang and test them until they told the truth, the whole truth and nothing but the truth about their strengths and weaknesses.

We began the investigation by lining up six leading Hi8 machines—Canon's H850 and LI, Sony's CCD-V801 and CCD-V5000, RCA's Pro880 and Olympus' VX-H804. Then we thoroughly

questioned every feature, every button and every pixel of every picture. We paid special attention to picture and sound quality, and to manual features, which most experienced users prefer. We didn't have to check the manual focus, because all six camcorders have a traditional focus ring at the front of the lens. This is highly preferable to the cumbersome power focus buttons that have become the norm on VHS and VHS-C camcorders.

All have AFM hi-fi stereo sound, and two also feature PCM digital stereo. Most have a manual iris, which is important for backlight compensation in conditions that make subjects' features invisible; for slightly underexposing shots to achieve extra color saturation; and for controlling depth of field, or how much of the picture is in focus.

MIGHTY MITES

The Canon H850 and RCA Pro880 show Hi8 doesn't have to come at a high price. Both are small units, available for street prices hundreds of dollars below list, but in picture and sound quality they rival machines costing twice as much. The \$1,900 H850 breaks the Hi8 mold, offering mainly point-and-shoot features. It offers no manual control over iris, white balance or audio recording level. Fortunately, the automatic features work well—the only thing we really miss is manual iris.

With regular and tracking modes, the H850 has the most sophisticated autofocus system of the camcorders we tested. In either mode, focus is deliberate and accurate in bright light. Tracking mode works well, provided the subject is not temporarily obstructed. The tracking mode offers automatic backlight compensation, which helps compensate for the lack of a manual iris. The limited sensitivity of the H850's camera section prevents the AF from settling in low light unless zoomed at least halfway out.

The H850 sports a useful innovation—plug-in ROM chips with selections of computer-generated music and animations. Chips are available for events such as birthdays, weddings and sports. The graphics are so sophisticated that duplicating them would require a Commodore Amiga and lots of talent.

The H850's picture appears the least noisy of any of the camcorders we tested, perhaps because its colors seem slightly undersaturated. The H800, a similar model without slots for the chips, should still be available in many stores. It is probably the least expensive Hi8 on the market.

Light, small, simple and straightforward, RCA's \$1,600 Pro880 is a strong contender for those who want the benefit of Hi8 without paying for extra bells and whistles. Its amazingly stable infrared AF works much better in low light



OLYMPUS

SHOOTING SUSPECTS

The Hi8 lineup, from left: Sony's CCD-V801, Canon's L1, RCA's Pro880, Olympus' VX-H804, Sony's CCD-V5000 and Canon's H850.

than the other systems, and respectably in bright light.

Another strength is its short-throw manual iris, which permits quick compensation for adverse light conditions. The exposure often continues changing for about a second after the user stops turning the knob, making setting the iris a bit difficult, but we got used to it.

The Pro880 offers all the basic features most shooters need. A nice touch is the ever-present battery power indicator on its external LCD panel. We consider this preferable to the low-battery indicators of most units. These often appear only seconds before the unit shuts off. The Pro880 is ideal for sophisticated shooters on a budget, or for those seeking to step cautiously into Hi8 while waiting to see what further innovations come along.

MIDSIZE MUSCLE

Slightly larger and heavier than the H850 and Pro880, Olympus' VX-H804 and Sony's CCD-V801 should appeal to shooters seeking traditional feel and more features. The VX-H804, Spartan compared to the larger units, includes well-chosen, well-placed features. Its manual iris control is sure-footed and easy to operate. A record-only digital

MOST WANTED

zoom doubles the size of an image, and an electronic viewfinder swivels 180 degrees, reducing the likelihood it will break off during field use.

The VX-H804's AF is one of the best we tested, because it offers three target zones. Users can tweak the autofocus with a zone select button, which is positioned so that hitting it doesn't shake the picture. The AF hunts—pulsing back and forth in search of a subject—only when zoomed all the way in.

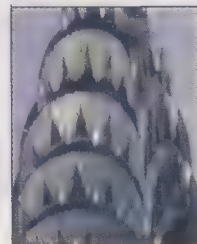
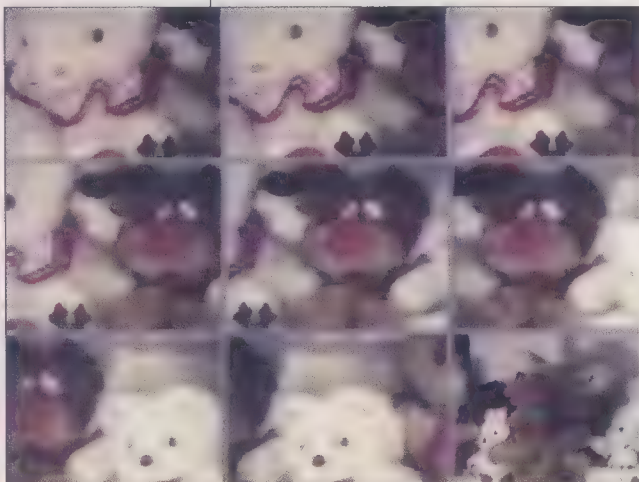
Its picture appears a bit noisier than that of the other units. In addition to analog audio, it offers PCM digital stereo, which provides especially clear sound. The PCM cannot be dubbed as it can with some Sony camcorders and VCRs. A wired pause remote illustrates the VX-H804's design approach—it's a sturdy, practical workhorse with few frills but most of the necessary nuts and bolts.

Sony's latest Hi8s combine compact design with features useful to weekend warriors and semiprofessionals alike. The \$1,900



Party Decorations:
Graphics chips plug into Canon's H850 to generate animation for almost any occasion.

Fun With Frames:
The multi-image effect on Sony's CCD-V5000 captures eight stills and inserts live video at lower right.



Long Shot: Shots of the Chrysler Building in Manhattan from one mile away demonstrate the Canon L1's zoom range—from full wide-angle (left) to full telephoto with the 2x digital zoom activated (right).

CCD-V801 is a full-featured model, while the \$1,600 CCD-V701 is a similar, but slightly stripped down economy model.

The V801's great strength is its lighting-fast control wheel, which adjusts iris, shutter speed and gain. Like advanced 35mm SLRs, the V801 features accurate, programmable exposure modes, including full auto, portrait, sports, aperture-priority and shutter-priority. Unlike most camcorders, the V801 holds its settings even when turned off, instead of returning to full auto mode—an ideal arrangement for serious users who seldom shoot in full auto.

Sony's through-the-lens AF has often been criticized for hunting, prompting the company to switch to infrared AF on some new 8mm models. The V801, however, still uses the TTL system, and still tends to hunt at focal lengths greater than 15mm (slightly past full wide-angle). It only stays put on brightly lit, high-contrast subjects.

The V801 offers rewritable time

code, which should allow very precise editing when used with Sony's new time-code compatible RM-E700 editing controller. It also features 27 shutter speeds, an onscreen picture adjustment menu, and a gain control adjustable from -3 to +18 decibels, which is useful in low light.

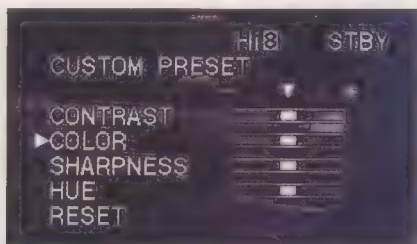
Its picture and sound quality are superb—both Sonys seem to produce more realistic color than the other camcorders. The only weaknesses we found were its autofocus and its viewfinder, which looks fragile.

THE BIG GUNS

For ambitious amateurs, wedding videographers and others who need but can't afford professional equipment, two Hi8 camcorders—Canon's L1 and Sony's CCD-V5000—straddle the fine line between pro and consumer gear. Both are limited-edition models, so finding one might be difficult, and chances are neither will be heavily discounted.

The \$3,000 L1 uses the VL lens mount, a new industry standard for interchangeable camcorder lenses. Canon currently offers two VL lenses, a 15x zoom supplied with the L1 and an optional 8x zoom. One of us feels the 8x zoom would be a more appropriate stock-equipment choice because its lighter weight would better balance the unit. But the other loves the extra range of the 15x lens and found its grooved focus and zoom rings easy to handle.

Except for the new lens mount, the L1 is similar to Canon's A1 Digital. It offers two sets of digital effects, one for recording and another for playback. The recording effects are especially useful. They include an overlap setting that freezes the end of a scene, then dissolves it into the next, and an electronic close-



up that doubles the zoom range to 30x. The L1's focal range is astonishing, but at long telephoto settings, holding it steady is practically impossible. Wind can shake the picture even when the L1 is mounted on a light tripod.

It also has what we consider to be the best gain-up circuit available—a digital strobe effect that stores the light from several frames as one. This lowers the sensitivity to 0.5 lux while adding little noise.

The only real weakness is its exposure control. In manual mode, the iris adjustment is exceedingly precise, but to achieve this the user must overcome a confusing control wheel with five revolutions at either end of the adjustment range that seem to have no function. An unstable, sliding scale in the viewfinder helps little. We hope Canon (or another manufacturer) creates a VL lens with a manual iris ring like those on professional video lenses.

A full range of audio controls permits adjustment of recording levels, at-

Processing on the Go:

With Sony's CCD-V801, color and contrast settings can be altered through an onscreen menu.



Double Up:

An image produced without (left) and with (right) digital zoom, which is featured on Sony's V5000, Canon's L1 and Olympus' VX-H804.



Let There Be Light:

A scene shot using the Canon L1 without (left) and with (right) digital gain-up.

tenuation and the directionality of the microphone. It's not surprising that the L1 produces, to our ears, the best sound of all the units.

However, we came to a split decision on the L1. One of us feels it is poorly bal-

anced, that its features need refinement, and that Canon should have designed it to accommodate wide-angle lenses. The other loves it, praising the sound, the effects and the solid feel of the big 15x lens. Both of us feel the A1 Digital is a more practical investment for many amateur videographers.

Sony's \$2,700 CCD-V5000 packs more features than any other consumer camcorder. Foremost is a timebase corrector, which smoothes out picture errors caused by tiny variances in tape transport or head rotation speed. About half the generation loss encountered in editing is due to timebase error, so the TBC alone makes the V5000 attractive to serious editors—and it works great with a Video Toaster.

Its professional, Betacam-style shoulder rest allows steady operation, and a strong, top-mounted handle helps offset the big machine's potential unwieldiness in the field. The left side is filled with controls that permit virtually every function to be precisely set without requiring the user to look in the viewfinder. It's as user-friendly as the L1 is command-intensive.

Its audio capabilities are especially impressive. It has PCM audio that can be dubbed in later, a pop-up narration mic, level and balance controls, and a monitor/playback speaker. Noise from the transport leaks into recordings, so demanding users will want to employ a separate mic. There is no external mic

continued on page 98



Almost Perfect, Almost Gone

While we liked all the Hi8 camcorders we tested, none was perfect. But we have seen an 8mm unit that comes close—Sony's EVC-X7, with which the military shot most of its Gulf War footage. The \$2,800 EVC-X7 accepts threaded, C-mount lenses used on movie and surveillance cameras. This gives users a selection of hundreds of lenses, including some auto iris units with ring-on-the-lens aperture control, a feature we'd love to see on consumer camcorders. Unfortunately, Sony never made a Hi8 version of the EVC-X7, and recently discontinued the model. At presstime, there were still about 1,000 in stock. For information, call Ken LaMarca at Sony Security Systems Division, 201-358-4954.

—BB & TH

CUSTOM INSTALLATION OF THE MONTH

BY STAN PINKWAS

PALISADE EARTH STATION

A commanding view and a dish on the roof enhance a handsome home theater.



It was a cold, bright January day when two dozen excited sports fans parked their cars and headed into the theater for a special live screening of Super Bowl XXIII. The showing was special because the theater was in a private home—and the home was still under construction. But the media room was ready, and the Super Bowl was an irresistible way to test its powers. The theater passed with flying colors, especially when the owner

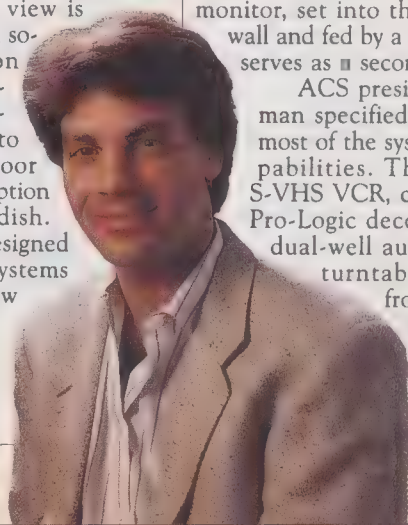
set the Yamaha DSP-3000 digital sound field processor to stadium mode, and 100,000 fans roared as the game began.

The home is a dream house designed for a New York City businessman and his wife. Perched atop a high palisade, it overlooks a spectacular Hudson River panorama. Inside, the view is just as good, thanks to a sophisticated installation that includes, in addition to the theater, audio/video distribution to other rooms and outdoor decks, and satellite reception from a roof-mounted dish. The installation was designed by Audio Command Systems of Rockville Center, New York, with the assistance of Jay Measley, the home's architect. ACS is a member of the Custom Electronic

Design and Installation Association (see box).

The heart of the theater is a Sony 1040 video projector set up, coffee-table style in the middle of the room, to work in tandem with a seven-foot retractable screen by Draper. A 30-inch Yamaha monitor, set into the main equipment wall and fed by a Proton video tuner, serves as a second screen.

ACS president Robert Kaufman specified a single brand for most of the system's extensive capabilities. Thus, the theater's S-VHS VCR, combi player, Dolby Pro-Logic decoder, CD changer, dual-well audio cassette deck, turntable, amplifiers and front speakers are all by Yamaha. These are aided by an oblong NSW-10 super woofer below the projec-





Room at the Top: Main media room centers around a Sony projector and a Yamaha direct-view monitor, both of which also receive satellite programs from the rooftop dish (far left). Installer Robert Kaufman (lower left) also designed a bedroom console (above) that fully exploits the system's A/V prowess.

tion screen and in-wall Sonance IV rear speakers.

The satellite reception uses a 10-foot Winegard dish fitted with a Saginaw actuator and a Chaparral dual feedhorn. This enables the dish to service two receivers, an HTX Houston Tracker in the theater and an Echo Star in the master bedroom.

The unique architecture left little usable wall space, making visual integration of the elaborate system into the structure an unusually challenging task, according to Kaufman. For example, the black metal fascia on the equipment cabinets were custom cut to precise specifications, then flawlessly anodized. Motorized drapes help regulate the room's light.

The system distributes audio and video signals to nine rooms—including the dining room, the kitchen, a living room, a study, the bedroom and the bath—although not every room has a

TV set. Two outdoor decks are also wired for sound, and here ACS installed one pair of Design Acoustics DA-360 outdoor speakers and a pair of B&W LM-1 Marine speakers.

The system, which cost about \$50,000, is controlled by two Yamaha MRX-100 universal remotes and built-in touch panels created by ACS. One of the panels is installed in the master bedroom in a bedside console, which also houses a telephone, an intercom and a compact "suite system" consisting of a combi player, an audio cassette deck and a receiver.

The video signals, including those from the satellite dish, play through a 27-inch Yamaha monitor and another S-VHS VCR, both concealed with the help of a motorized lift in a cabinet at the foot of the bed. Here as in every other space in the house, residents are never far from instant contact with the rest of the world. ■



The Custom Electronic Design & Installation Association is a nationwide non-profit trade organization made up of companies that specialize in installing electronic entertainment, automation, security and communication systems in the home. CEDIA may be contacted by telephoning 1-800-CEDIA30 or by writing: CEDIA, 10400 Roberts Road, Palos Hills, IL 60465.

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BY MURRAY SLOVICK

CAMCORDER HEAT WAVE

*Slim lines and radical zooms ride
a tide of wild new camcorders.*

We expected camcorder manufacturers to hit the beach this summer, savor a few daiquiris and last year's relentless tide of innovation, and wait for better economic times. But manufacturers have unexpectedly turned up the heat in this season's new wave of products, unleashing refinements sure to excite any videophile, novice or pro.

The best place to feel the heat is at local camcorder dealers, where new shooting machines are beginning to dock. Summer shoppers should savor models with professional features, like interchangeable lenses and time code, as well as point-and-shoots graced with features formerly available only on full-size shoulder-bruizers. The trend to portability is even washing away bulky, full-size VHS camcorders, leaving slim, lighter VHS units in their place.

We're going to take you on a guided tour through this season's hottest selections in all the major formats — VHS, VHS-C and 8mm. Each format is filled with surprises and, given that the recession is expected to last until well after the weather turns frosty, dealers may be offering some very cool deals on the new models.

DIET VHS

The most notable change among still-popular VHS camcorders is that full-size machines are less so for '91. The width has been reduced to as little

as three inches on many models, meaning they can fit in suitcases or large attaches.

VHS remains the format of choice for left-handed shooters, with Panasonic serving as the southpaw's savior. The company's Switch Hitter design places primary controls on a central grip beneath the lens, while the viewfinder pivots from left to right to accommodate either eye. This way, the camcorder can be used equally well by lefties and righties.

Of particular note to those with creative streaks are the PV-760 and S-VHS PV-S770 Switch Hitters, both of which feature electronic image stabilization and 30x digital zoom. Both come with a 10-watt video light and several digital effects, including a mirror-image mode and a variety of wipes for scene transitions.

Zenith's VM7170 also comes with a 10-watt light, but with a difference. While most enhancement lights share power from the camcorder's battery with other camcorder functions, the VM7170's light draws from the second of two batteries that come with the unit. A 100-minute battery fits at the camcorder's rear; a 50-minute supplemental battery fits in the hand grip. The camcorder also switches automatically to the second battery when one is drained.

Hitachi is extending its Twist and Shoot con-

continued on page 80

Hot Shots:
Sharp's VHS VL-L50U
(above), Sony's 8mm
CCD-V401 (right) and
Ricoh's Hi8 R-105 (be-
low).





Compact Close-Up:
A digital zoom extends the 8x optical range of the Panasonic PV-41 to 12x.



Slick Shooter:
Magnavox's streamlined, top-of-the-line VHS CVM320.

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Imposer,
Palm Size
Hi-Fi
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TR6



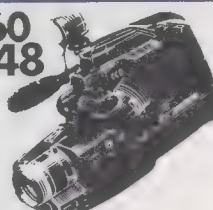
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\$728

Panasonic CHINON

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\$1148

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Special
Effects

PV530



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Original
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R860
R66



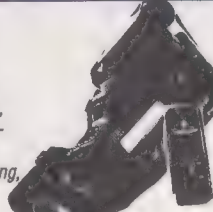
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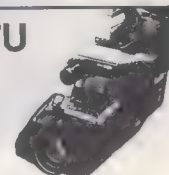


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TAPES & DISCS

N E W R E L E A S E S

FEATURE FILMS

GoodFellas

1990. Ray Liotta, Robert De Niro, Joe Pesci, Lorraine Bracco; dir. Martin Scorsese. Hi-fi surround, cc. 146 min. (R) \$94.99. 8 \$44.98. LD letterboxed \$29.98. Also Spanish-dubbed and Spanish-subtitled versions. Warner.

"What's the world coming to?" joshes Jimmy Conway (Robert De Niro) during a friendly card game in Martin Scorsese's harrowing and furiously entertaining *GoodFellas*. "This is what the world's coming to," snaps Tommy DeVito (Joe Pesci), who then guns down a harmless soul who had the nerve to stand up to him. This upsets Jimmy, who's fresh out of lime with which to bury the body.

An astonished witness to this scene is Henry Hill (Ray Liotta), subject of both *GoodFellas* and the book on which it's based, Nicholas Pileggi's *Wiseguy*. As a boy, Henry dreamed of being a gangster the way others dreamed of being cops or firemen. As an adult hood he can't imagine anything better than "the life"—the money, the privileges, the kicks, the sense of belonging. He doesn't worry about the violence that can explode at any moment, since he figures on being the one to dish it out. What he doesn't figure on is the creeping paranoia that can overtake those who live without limits.

Scorsese's portrayal of Henry's youth and early career is a raucous succession

of thrilling set pieces; it's enough to make anyone wish he were a gangster. Even Pesci's Tommy—a frightening, Oscar-winning performance—fascinates as much as he appalls us. Having grabbed us, Scorsese gradually pulls us into fear and desperation as Henry's drug dealings start to drag him down and a huge robbery degenerates into an orgy of murder.

The picture might have been strong-

brilliant movie's cleverest points: The mob is really just the ultimate clubhouse for nasty boys who won't grow up.

—Sol Louis Siegel

Edward Scissorhands

1990. Johnny Depp, Winona Ryder, Dianne Wiest; dir. Tim Burton. Hi-fi stereo, cc. (PG-13) 100 min. \$94.98. CBS/Fox.

As a popular artist, Tim Burton must know that sooner or later he's going to get slammed by both the critics and the public. He may have tempted fate by making *Edward Scissorhands*, the story of a gifted innocent confronted with fickle admirers and rules he doesn't understand. But it turns out Burton knew what he was doing all along—he's at his best making movies which, like their title characters, defy classification.

Edward is the creation of a lonely inventor who died before he could install Edward's hands, leaving him with an array of scissors, clippers and other sharp objects in their place. Peg, the local Avon lady, finds him and takes him home, where he soon amazes the neighbors with the shapes he can form out of shrubbery, hair and ice. But he can't touch people, least of all Kim (Winona Ryder), Peg's cheerleader daughter, whom he loves. And

the worst qualities of Kim's jealous boyfriend, Jim (Anthony Michael Hall), always seem to bubble to the surface in Edward's presence.

The movie starts out as a satire of middle-America—the sights and attitudes of pre-Vietnam suburbia are vividly underlined and frozen in time.



Men of Distinction: *GoodFellas*' Robert De Niro, Joe Pesci and Ray Liotta.

er had Henry been a more flavorful character. As it stands, Liotta does well to hold the screen with De Niro (charming and lethal in a supporting role), Paul Sorvino as the local boss and Lorraine Bracco as Henry's wife, Karen. Bracco's nervy portrait of a mob wife who won't suffer silently underscores one of this

TAPES & DISCS



Cutting Up:
As Edward Scissorhands, Johnny Depp finds yet another way to amuse local suburbanites.

When Jim's meanness starts to ruin Edward's chances of happiness, the story moves slowly but surely into the darker realm of the European fairy tale. Kim begins to return Edward's love even as the neighbors are turning against him; Burton handles these deeper feelings with surprising grace, leading to an emotionally satisfying finish.

Johnny Depp (Edward) is affecting; he studied Chaplin's movies and learned all the right things. The blonde-wigged Ryder and pumped-up Hall pull off convincing stretches, while Dianne Wiest (Peg) and Vincent Price (the inventor, in flashbacks) add new riffs to old characters. Danny Elfman's rich score puts the cap on an achievement as fragile and wonderful as one of Edward's ice sculptures. —SLS

Reversal of Fortune

1990. Jeremy Irons, Glenn Close, Ron Silver; dir. Barbet Schroeder. Hi-fi stereo, cc. (R) 112 min. \$92.99. LD \$29.98. Warner.

Reversal of Fortune flirts with disaster. As if the narration by the comatose Sunny von Bulow (Glenn Close) wasn't hard enough to swallow, the fragmented story jumps back and forth in time, mixes truth and falsehood, and shifts point of view with lively abandon. Nicholas Kazan's script combines worlds that go together like oil and water, alternating between the extravagant ennui of the super-rich and the energetic pragmatism of attorney Alan Dershowitz (Ron Silver).

However clunky, *Reversal* makes an outrageously funny sick joke, thanks to Jeremy Irons' witty, Oscar-winning portrayal of Claus von Bulow, who's been convicted of trying to murder his wife and wants to appeal. Part charming aristocrat and part uneasy loser, his rich, resonant voice suggests a dignified head of state, but his shaky morals recall Richard Nixon. Claus stoutly proclaims his innocence, then offers crass quips guaranteed to discourage sympathy. When Dershowitz calls von Bulow a strange man, Claus responds, "You have no idea." Indeed!

That weirdness elevates the story from sordid melodrama to absurd farce. Sunny von Bulow is doomed long before her irreversible coma. Terminally unhappy, her marriage on the rocks, she consumes dangerous quantities of everything from aspirins and laxatives to painkillers, supplemented by liberal doses of alcohol. Glenn Close deftly portrays Sunny as a ludicrous, angst-ridden zombie. It's impossible not to laugh at



Rich and Infamous:
Jeremy Irons won an Oscar for his portrayal of Claus von Bulow in *Reversal of Fortune*.

this drunken wretch wearing shades at the dinner table, cigarette in hand as she consumes an ice cream sundae for her main course.

Scenes featuring Dershowitz, on whose book the movie is based, seem tedious by comparison. Building a case for von Bulow's retrial, the attorney and his team debate points of law in awkward expository fashion; glimpses into Dershowitz's personal life have the feel of filler. Since the real-life case remains murky, *Reversal of Fortune* attempts no definitive determination of guilt or innocence. Anyway, the facts are secondary to the audacious spectacle of Claus von Bulow himself, fascinating proof that the rich really are different. —Jon Young

Postcards From the Edge

1990. Meryl Streep, Shirley MacLaine, Dennis Quaid; dir. Mike Nichols. Hi-fi surround, cc. (R) 101 min. priced for rental. LD \$34.95. RCA/Columbia.

An adequate comedy-drama that should have been better, *Postcards From the Edge* suffers from a lack of nerve. Under Mike Nichols' glib direction, Carrie Fisher's adaptation of her novel promises insights into a tortured, drug-ravaged soul, not to mention insider Hollywood sleaze. While it delivers little of either, workmanlike performances from Meryl Streep and Shirley MacLaine at least produce some diverting moments.

Poor Suzanne Vale (Streep). Though just out of rehab, staying off drugs may be the least of her problems.

To get another job and salvage her movie career, Suzanne agrees to live with her mother (MacLaine) — an alcoholic, pill-popping superstar who drives her up the wall. On the set, she's scrutinized by worried producers. After hours, she falls for a smooth-talking guy (Dennis Quaid) who only feigns affection. Can Suzanne keep out of Mom's medicine cabinet? Can she stop the cynical wisecracks long enough to rediscover her feelings? Is this a soap opera?

Streep plays the recovering addict with a nice touch of edgy embarrassment, although it's hard to forget she's much older than her character. In an unsurprising role, MacLaine offers a surprise, rendering the overbearing mother with welcome restraint. Rather than reprise the flamboyance of *Terms of Endearment*, she shows how to speak softly and still spark a ruckus. The stars seem tentative when required to get serious, however: Streep's flustered pleading and MacLaine's defensiveness may reflect a



Battle of the Ages: Shirley MacLaine and Meryl Streep can't get together in *Postcards From the Edge*.

failure to communicate, but their close encounters generate little dramatic heat, and the inevitable reconciliation rings false.

Still, it's fun to wonder how much Fisher drew on her real-life mom, squeaky-clean Debbie Reynolds. And *Postcards* gets a boost from amusing cameos by the likes of Gene Hackman, Richard Dreyfuss, Rob Reiner and Annette Bening. In a more substantive movie, these celebrity walk-ons would be a distraction. Here, they're just another ingredient in an underdone stew.

—JY

Kindergarten Cop

1991. Arnold Schwarzenegger, Pamela Reed, Linda Hunt; dir. Ivan Reitman. Hi-fi surround, cc. (PG-13) 111 min. priced for rental. LD \$34.98. MCA/Universal.

Arnold Schwarzenegger has a stunning talent for transmuted offbeat roles—a Russian cop, a cyborg, Danny DeVito's brother—into box-office gold. Here, assuming two identities, he generates a slick and funny, if unwieldy, entertainment. Schwarzenegger plays a Terminator-tough city cop who goes undercover as a small-town kindergarten teacher. His mission: Convince a drug dealer's ex-wife to testify against her murderous mate. But first, he has to find her—and her young son.

Schwarzenegger's encounters with screen-wise preschoolers are amusing and appealing, even if the only way he finally controls them is by turning class into boot camp for toddlers. The conceit works, given Schwarzenegger's character, but it remains unsettling. Pamela Reed is a wonderful foil as the partner who was supposed to do the teaching, and Michael Balhaus' bright cinematography looks terrific on a small screen.

But *Kindergarten Cop* is gunning for two kinds of audiences. The murder, the investigation and the shootout framing the classroom hijinks are sharp and violent. Renters should not be misled by the film's nougat center. It has a hard candy shell, appropriate for teen-agers, but less so for kids of kindergarten age.

—Stan Pinkwas

The Plot Against Harry

B&W. 1969/89. Martin Priest, Maxine Woods, Ben Lang; wr./dir. Michael Roemer. Hi-fi stereo. (NR) 81 min. \$79.95. New Yorker.

Harry Plotnick (Martin Priest), a small-time numbers banker, gets out of jail to find that he's losing his business to a former employee and a changing neighborhood. While trying to get it back he literally runs into the family he hasn't seen in decades, including two grown daughters and Kay (Maxine Woods), the ex-wife with a crocodile smile who's more dangerous than any gangster in the movie. When his entanglements with family, mob bosses, health problems and the legal system send his life out of control, he finds himself going

EDITOR'S CHOICE



kenneth korman

Summer always brings thoughts of distant, exotic places. Whether you're gearing up for that long-awaited vacation or recession-bound to your home turf, Michael Palin's **Around the World in 80 Days** (Public Media Home Video) is bound to capture your imagination. At the behest of the BBC, Palin and a film crew of four followed the path of fictional character Phineas Fogg (of Jules Verne's original *80 Days* novel), using only Fogg's traditional "surface" modes of transportation—no airplanes allowed. They tried to circumnavigate the globe in a mere 80 days, and the results are fascinating.

The party heads east from London, across Europe, the Middle East, India, China, Japan and the U.S. It's a real credit to writer/host Palin that the program never bogs down, despite its more than 5-1/2-hour running time. His dry, subtle humor—far removed from his boisterous days with Monty Python—carries us when all else fails.

Though constantly fighting the clock, Palin takes time to explore the local culture at each stop, but without the condescension or forced objectivity of many travel documentaries. Whether eating shredded cobra in a Hong Kong restaurant, surveying the Colorado Rockies from a hot-air balloon or considering the imminent dangers of the Persian Gulf, he maintains a sharp and enthusiastic eye: He's the ideal traveling companion.

Because *80 Days* was a big hit on cable's Arts & Entertainment Channel last year before making it to home video, it has already prompted a sequel. As you read this, Palin and crew are traveling "pole to pole," cameras once again in tow, for a new series to be available next year. In the meantime, the complete set of four *80 Days* cassettes is available for a reasonable \$49.95. Call 800-262-8600 for orders and information.





Wedding Bell Blues: Gerard Depardieu and Andie MacDowell hope to pass off a phony marriage in *Green Card*.

straight in spite of himself.

This comic fable languished on the shelf for 20 years before its recent theatrical release. But thanks to director Michael Roemer's amazing sense of detail, it hasn't dated. In addition to Harry's middle-class Jewish milieu, Turkish baths, ghetto gyms and Senate hearings are captured with perfect pitch, in mock documentary style, making the period come alive. Better yet are the people—Priest's schlemielish gangster is a credible Everyman, and every one of the character portrayals (by unknowns, then and now) is priceless.

And almost anyone can appreciate the moral of this sly little gem of a movie: Money can indeed buy happiness, as long as you're willing to give a piece of yourself with it. —SLS

Green Card

1990. Gerard Depardieu, Andie MacDowell; wr./dir. Peter Weir. Hi-fi surround. (PG-13) 107 min. \$92.95. Touchstone.

Green Card initially deals a very weak hand: the concept of a marriage of convenience between Bronte (Andie MacDowell), a limousine liberal botanist, and Georges (Gerard Depardieu), a streetwise French working stiff. She needs a "husband" to get into the co-op apartment of her dreams; he needs an American wife to qualify for the immigrant's dream, the green card. Do they have anything in common? Will they fall in love before the picture's over? Hey, why should I spoil the ending?

As for plot logic, consider this: The U.S. Immigration Service's hardball tac-

tics depicted here are the very reason that such casual "marriages" are really of a more innocent time. But a co-op board that approves a tenant without meeting the husband first? Come on!

Fortunately, for all *Green Card*'s predictability, director Peter Weir has contrived a genuinely charming film. Anyone familiar with previous works *Gallipoli* and *Picnic at Hanging Rock* knows Weir doesn't skimp on character development—so even when he's developing a couple of comic book characters like Bronte and Georges, their humanity is very well displayed. *Green Card* proves to hold a winning hand after all.

—John Walker

Metropolitan

1990. Carolyn Farina, Edward Clements; wr./pr./dir. Whit Stillman. Hi-fi stereo. (PG-13) 98 min. \$89.95. LD \$34.95. RCA/Columbia.

A fault common to first-time writers is that their characters tend to speak in the same voice. That happens a lot in *Metropolitan*, but with good reason. These children of privilege are what re-



A Dying Breed: *Metropolitan*'s debs and escorts.

mains of New York's debutante society. They go to the same schools, move in the same circles and attend the same parties—all their experience is with each other. They express themselves in the most arch manner: This may be the only movie around in which you'll hear someone talk about going to Heck.

Tom Townsend (Edward Clements) is a West Sider and relatively impoverished, and against deb balls on principle. But since he's a Pomfret boy he fits right in, and when he's asked to join the SFRP (Sally Fowler Rat Pack)—because they like him and there's a "serious escort shortage"—he agrees. The people interest him, and he needs some friends. He fails to notice that young Audrey Rouget (Carolyn Farina) has a serious crush on him.

Writer/director Whit Stillman's debut feature is short on flash, long on wit and observation. There's something funny and a little sad in watching these trust-funded children arguing about different forms of socialism, or musing that their backgrounds render them "doomed to failure"—a self-fulfilling prophecy if ever there was one. There are dull spots, but many of the characters (and the young players) are wonderful and Stillman delivers a number of piercing little moments.

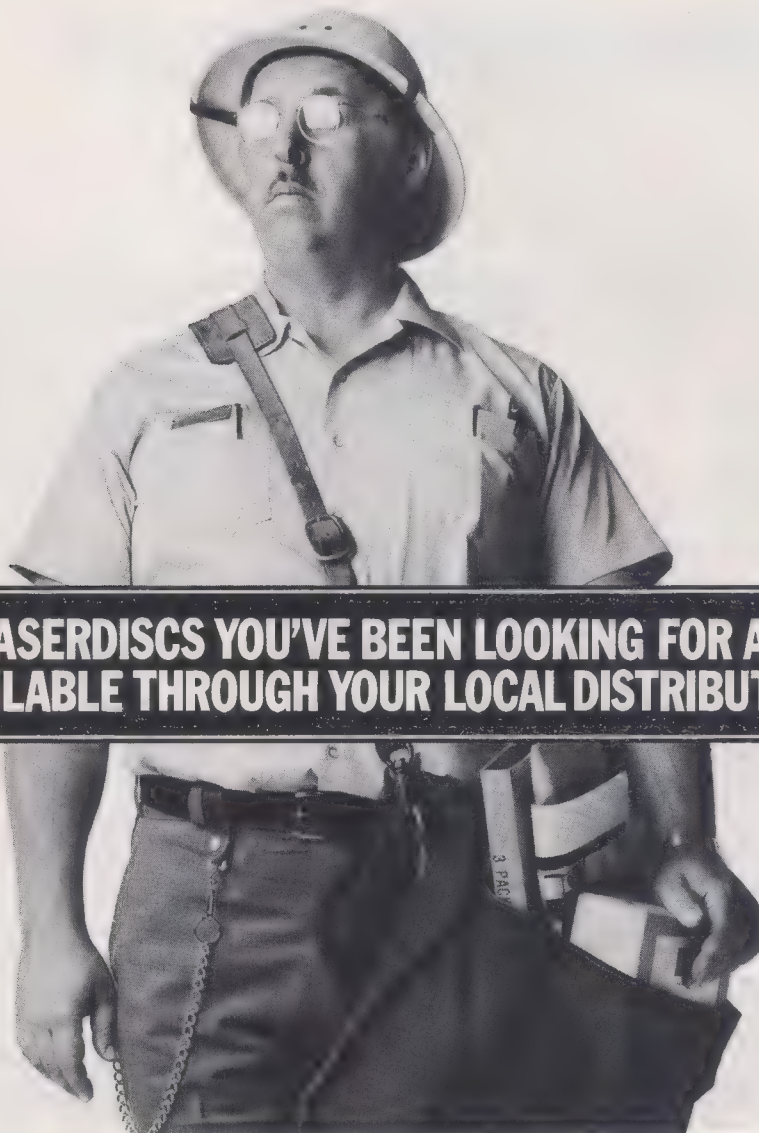
My only objection is his tendency to make self-congratulatory references to Jane Austen. There is a bit of Austen in this movie—but you don't have to know that to enjoy it. —SLS

The Long Walk Home

1991. Sissy Spacek, Whoopi Goldberg; dir. Richard Pearce. Hi-fi stereo. (PG) 98 min. \$92.95. LIVE.

When Rosa Parks refused to move to the back of a Montgomery, Alabama, bus in 1955, she was arrested. But a movement—one that would eventually change the face of American society—had begun.

The Long Walk Home begins just after the arrest, when activists call for a boycott of Montgomery buses. Whoopi Goldberg is Odessa Cotter, a housekeeper for a white family who must walk nine miles to her job as a result of the boycott. Sissy Spacek plays Odessa's employer Miriam, a woman with a developing social conscience. After arguing with her husband over his objections to giving Odessa a ride to work, Miriam joins



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TAPES & DISCS



Wedding Bell Blues: Gerard Depardieu and Andie MacDowell hope to pass off a phony marriage in *Green Card*.

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character portraits (and now) is present. And almost the moral of the story: Money can't buy love as long as you're in love with it.

Green Card

1990. Gerard Depardieu, Andie MacDowell; wr./dir. Michael Roemer. (PG-13) 107 min.

Green Card has a weak hand: the convenience of MacDowell), a pianist, and George's streetwise French needs a "husband" apartment of 1 American wife's grant's dream, have anything in love before why should I see

As for plot: U.S. Immigration

tics depicted here are the very reason that such casual "marriages" are really of a more innocent time. But a co-op board that approves a tenant without meeting the husband first? Come on!

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DIRECTORY

HIGHLIGHTS OF THE MONTH

The Applegates

1991. Ed Begley Jr., Stockard Channing, Dabney Coleman; dir. Michael Lehmann. Insects transformed into average American family. Stereo, cc. (R) 90 min. \$92.98. Media.

Destry Rides Again

1939. B&W. James Stewart, Marlene Dietrich, Charles Winninger; dir. George Marshall. Five-star comic western: Stewart's non-violent lawman vs. Dietrich as furniture-throwing bar gal. Digital. 94 min. LD \$34.98. MCA/Universal.

Goldfinger

1964. Sean Connery, Gert Frobbe, Honor Blackman; dir. Guy Hamilton. Vintage Bond: defending Fort Knox. Letterboxed. 111 min. LD CAV \$79.95. Voyager.

Hearts and Minds

1974. Color/B&W. Clark Clifford, Daniel Ellsberg, Gen. William Westmoreland, Robert Kennedy, various U.S. presidents; dir. Peter Davis. Documentary: moving, Oscar-winning, must-see analysis of Vietnam tragedy. Re-release. (R) 115 min. \$19.98. MPI.

Jimi Hendrix: Berkeley May 1970

Mitch Mitchell, Billy Cox. In concert: Stratocaster saint on Cry of Love tour, doing "Voodoo Chile," "Purple Haze," "Machine Gun." 50 min. \$19.98. Warner Reprise.

Interrogation

1982. Krystyna Janda, Agnieszka Holland; dir. Richard Bugajski. Polish drama: Stalinist regime brutalizes woman. Janda won Best Actress at Cannes. English subtitles. 118 min. \$79.95. Kino.



Once Upon a Pod: *The Applegates'* neighbor (Glenn Shaddix) discovers his missing son.

Lady Day: The Many Faces of Billie Holiday

1990. Lester Young, Ben Webster, Louis Armstrong; pr. Toby Byron. Documentary: Ruby Dee reads from jazz singer's autobio as rare footage unreeles. 60 min. \$29.95. Kultur.

The Last Wave

1977. Richard Chamberlain, Olivia Hammett, David Gulpilil; dir. Peter Weir. Australian drama: Lawyer has prophetic dreams while defending aborigines on murder charge. 104 min. \$79.95. Rhino.

The Matchmaker

1958. B&W. Shirley Booth, Anthony Per-

kins, Shirley MacLaine; dir. Joseph Anthony. Comedy: Widower consults matchmaker in Thornton Wilder adaptation, forerunner to *Hello, Dolly!* Digital, cc. 101 min. LD \$39.95. Paramount.

Monty Python's Flying Circus

Vols. 18-22. 1970-73. With the usual suspects. TV comedy, from still-astonishing BBC series. Naughty complaints! Killer fruit! Nudge nudge, wink wink! 60 min. per vol. \$19.95 ea. Paramount.

Sudden Impact

1983. Clint Eastwood, Sondra Locke, Pat Hingle; dir. Eastwood. Dirty Harry, part 4: Go ahead, make his day. Letterboxed, digital surround, cc. (R) LD \$34.98. Warner.

This Happy Breed

1947. Robert Newton, Celia Johnson, John Mills; dir. David Lean. Drama: British family circa 1919-39. 114 min. \$39.95. Home Vision Cinema.

Who's That Knocking at My Door?

1968. B&W. Zina Bethune, Harvey Keitel, Anne Collette; dir. Martin Scorsese. Drama: Young tough falls for college girl in Scorsese's first feature, with Keitel's screen debut. (R) VHS, Beta \$59.99. Warner.

COMEDY

Almost an Angel

1990. Paul Hogan, Linda Kozlowski, Elias Koteas; pr./dir. John Cornell. Croc's Hogan wrote script about career criminal who joins side of angels. Stereo, cc. (PG) priced for rental. Also avail. LD, 8. Paramount. ►

Labels For Less



I Love Lucy:
4 new volumes

MGM/UA and **Warner** are teaming up to move Clint Eastwood through the stores. MGM/UA has *A Fistful of Dollars* and *The Good, the Bad and the Ugly*, while Warner delivers five Dirty Harry capers, two westerns including *Pale Rider*, and 10 other titles including *Tightrope*. Price throughout: \$19.98 each. Warner also offers six new titles from director Barbet Schroeder in the wake of *Reversal of Fortune's* good fortune: *Maitresse*, *Tricheurs*, *The Valley*, *More*, *Koko: A Talking Gorilla* and *General Idi Amin Dada*.

RCA/Columbia is keeping busy, offering *Glory* and *The True Story of Glory* as a \$29.95 gift set. Also re-priced: *A Passage to India* and six Bob Hope movies, among many others, \$19.95 each.

CBS/Fox offers four more \$14.98 volumes of *I Love Lucy*, each with two episodes. Sports and comedy greats mix on *NBA Comic Relief: The Great Bloopster Caper*, \$24.98; profits go to help the homeless.

Good heavens—Pacific Arts is selling Agatha Christie in a steamer trunk! The collection includes 11 TV productions and the feature-length *The Secret Adversary*, plus a book, for \$179.95.

—MF

Compiled by Mark Fleischmann

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Choosing The Best Camcorder For '91: Canon

The following is an excerpt of an interview with Larry Peterson, Senior Marketing Director of Not Just Video, Inc., (the largest Canon video dealer in New York) and Frank Lamb, a retail marketing analyst.

LAMB: Mr. Peterson, what would you advise a prospective camcorder buyer?

PETERSON: First, a customer should feel comfortable with the camcorder manufacturer. Name recognition is very important. In a recent consumer report, Canon received the number one rating.

LAMB: With the many brands available in the market place, why does the Canon line stand out as superior?

PETERSON: Canon is concerned primarily with great optics. They are the leading 35mm camera company, and image technology is what Canon is all about. That's why Canon video lenses are used by TV stations across the country—that very same quality is at work in every Canon 8mm camcorder.

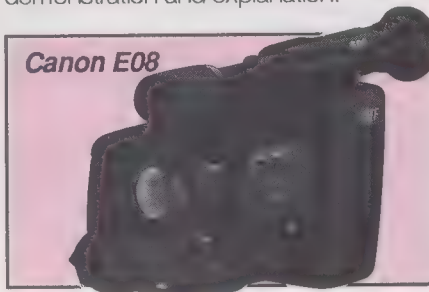
LAMB: What other features of Canon camcorders help explain their popularity and high rating?

PETERSON: There's plenty! The moment someone enters our Canon showroom and picks up any Canon camera, they immediately notice the quality and craftsmanship in every unit. Each model number is very user friendly, comes with a full featured wireless remote control, and is packaged as a kit with all the basic needed accessories. In addition, Canon makes all accessories readily available for purchase, so their customers can build a complete system! Other manufacturers might make the camcorders available but accessories are always a hassle to find.

LAMB: As a leading retailer, how do you find consumer confidence?

PETERSON: Even during this economic downturn, consumers turn to us, as our excellent reputation gives them the confidence needed to buy mail order. At the same time they're taking advantage of up to 40% off the local selling price! Our retail operations all offer our customers a one-on-one

presentation from our trained and knowledgeable sales people. We spend the time needed for a customer to buy a Canon camcorder leaving our premises a professional! Although our showroom prices are somewhat higher than our discounted mail order prices, consumers in our vicinity find that it is worth the slight additional cost to gain our expert hands-on demonstration and explanation.

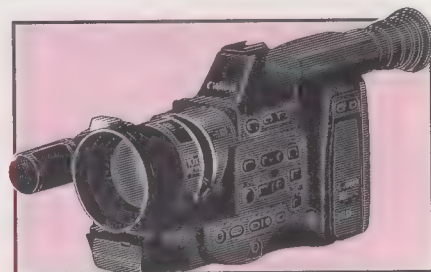


Keep in mind Frank, we exclusively market the Canon line. We have been out there in the market taking demographics, analyzing what a customer experiences — boy it's a jungle out there! So many times a customer walks into some store confused, and walks out even *more* confused! This is something we saw happening all over town. We've addressed this problem in our retail outlook, making our store "customer friendly". The customer leaves *without* being confused and *with* a confidence in the camera purchased and satisfaction in the establishment it was purchased from.

LAMB: Which camcorder would you personally recommend?

PETERSON: The Canon A1 Digital, without a doubt. Just check the most recent consumer guide rating camcorders. The A1 Digital got straight A's. The features on this camera are incredible! It's truly the "Rolls Royce" of camcorders! Consequently though, it is also one of the costliest cameras on the market.

LAMB: Could you recommend a less expensive unit?



Canon A1 Digital

PETERSON: Yes, and less expensive does not have to mean a major sacrifice in quality. Canon's line offers outstanding quality in every price category.

Let me take advantage of this interview Frank, to let consumers know that at **Not Just Video**, we really sell "Just the Best Video". Whether you call our Toll Free number **1-800-456-9890**, to buy mail order, or contact one of our retail showrooms, in **New York City (212) 219-3022**, or in **Boca Raton, FL (407) 488-0625**, you will receive professional advice and sales help from our staff of trained sales people. As authorized, factory direct, Canon Video dealers, all our equipment is factory fresh with the full USA warranty! Customers do not realize that many companies they contact are not authorized canon dealers, do not have the product in stock, and may try to sell them other brands. We have ten years of retail experience behind us and we sincerely value each and every customer. That's why we're New York City's largest Canon Video Dealer!

LAMB: Thanks Larry for your comments. And thank you for reading. Hope we've helped you make the *right choice*!



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DIRECTORY

Artists and Models

1955. Dean Martin, Jerry Lewis, Shirley MacLaine; dir. Frank Tashlin. Cartoonist Martin makes use of Lewis' dreams. cc. 109 min. \$14.95. Paramount.

DRAMA/SUSPENSE

Come See the Paradise

1990. Dennis Quaid, Tamlyn Tomita, Sab Shimono; dir. Alan Parker. Man in love

with Japanese-American woman interned during WWII. Stereo, cc. (R) VHS, Beta \$92.98. CBS/Fox.

Love and War

1991. James Woods, Jane Alexander, Haing S. Ngor. Vietnam POW, tortured by captors, knows truth about Tonkin Gulf incident. Stereo. 96 min. \$89.95. Vidmark.

Men of Respect

1991. John Turturro, Katherine Borowitz, Peter Boyle; dir. William Reilly. Shakespeare's *Macbeth* as gangster epic. cc. (R) 107 min. \$89.95. RCA/Columbia.

Prison Stories: Women on the Inside

1991. Rae Dawn Chong, Rachel Ticotin, Lolita Davidovich; dir. Penelope Spheeris, Donna Deitch, Joan Micklin Silver. HBO-produced trilogy. cc. 94 min. \$89.95. Prism.

Welcome Home

1990. Kris Kristofferson, JoBeth Williams, Sam Waterston; dir. Franklin J. Schaffner. Vietnam vet returns home after 17 years to find wife remarried. (R) 92 min. \$89.98. Vestron.

ACTION/ADVENTURE

Cold Heat

1990. John Phillip Law, Britt Ekland, Robert Sacchi; dir. Ulli Lommel. Woman fights billionaire ex when he kidnaps son. Stereo. 85 min. \$79.95. AIP Home Video.

King Solomon's Mines

1937. B&W. Paul Robeson, Cedric Hardwicke, Roland Young; dir. Robert Stevenson. Robeson sings in first screen adaptation of H. Rider Haggard story about African treasure hunt. 80 min. \$39.95. Home Vision Cinema.

My Heroes Have Always Been Cowboys

1991. Scott Glenn, Ben Johnson, Tess Harper; dir. Stuart Rosenberg. Rodeo rider hits comeback trail. Stereo, cc. (PG) 106 min. \$92.98. Media.

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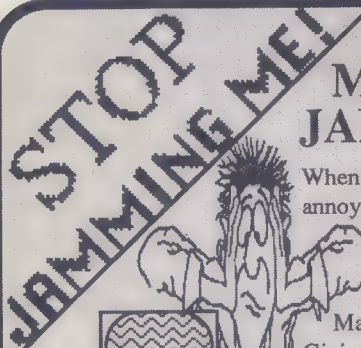


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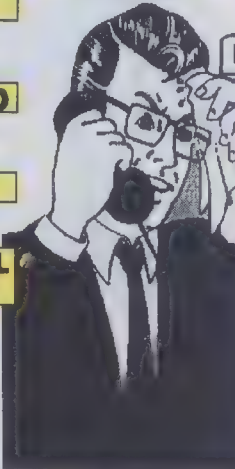
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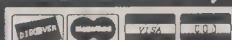


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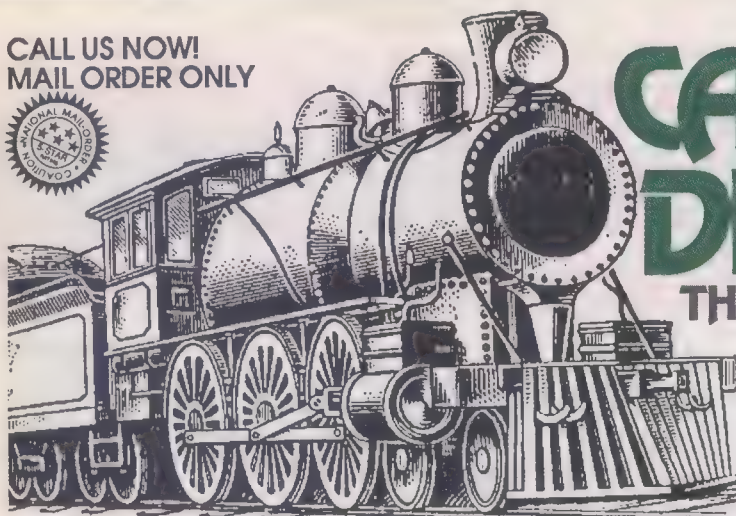


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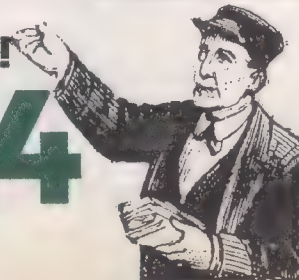
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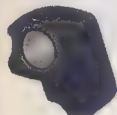
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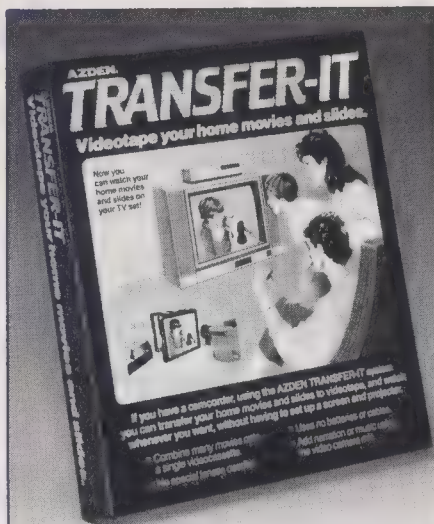
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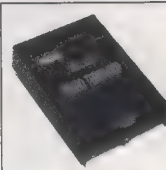
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continued from page 24

vention for cable operators. Rate increases over the past few years have helped the cable industry finance research into HDTV, fiber optics, digital signal compression and digital radio, as well as invest in the equipment to bring the technologies to viewers.

Cable systems also have plans for onscreen program guides that interact with VCRs (much as VCR Plus does), private local cable networks within the larger cable net (all the schools in a community tied together, or all the doctors' offices), interactive information services tied either to videotex or home computers, emergency warning systems that alert subscribers to disasters even when the TV set is turned off, fax networks that deliver store coupons or local news direct (and unsolicited) to your machine, and so on.

"The technology is in place for most of these things," says John Bringenberg, manager of strategic planning for TCI, the nation's largest cable operator.

Peering only a little farther, experts like Bringenberg say that cable operators, freed from the tyranny of limited channels, will be able to create programming for specific neighborhoods. Ultimately, it will be possible—technically if not economically—to create a program for a single viewer and deliver it exclusively to him or her.

In a sense, that's what many operators see in the proliferation of pay-per-view channels. An experimental fiber-optics center in Heathrow, Florida, includes a data bank with more than 2,000 feature films in its library. As the system automatically records a purchase order, a human operator starts the film on the customer's movie channel.

On a scale, pay-per-view operators propose to use many of the new channels made available by digital compression (as many as 50 in the Queens, New York, system) for movies timed to coincide with their release in rental shops. Since there are no more than five or six major titles released each month, each film will appear on more than one channel with start times staggered.

At the moment, pay-per-view prices hover around \$5, well above the price for rentals. But cable insiders say that with volume and competition from rival suppliers offering the same titles, prices are bound to drop.

At the other end of the pay-per-view scale, prices of \$40 and more now charged for major sports events could seem puny compared to some of the nar-

continued on page 78

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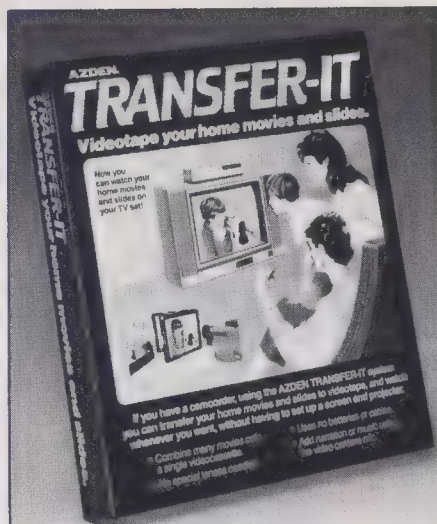
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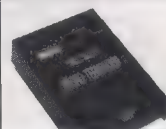
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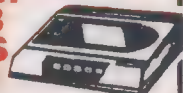
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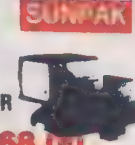
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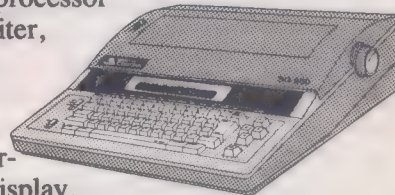
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HEAT WAVE

continued from page 49

cept beyond VHS-C and into VHS machines. Two new models automatically come on in camera mode when their viewfinders are twisted into place for shooting. Both incorporate digital zoom, the VM-4400A offering a 64x ratio, the VM-5400A a 100x ratio. The camcorders are surprisingly slim and light—considerably shorter and thinner than traditional VHS camcorders. The VM-5400A also has an automatic head cleaner, sparing buyers the time, trouble and expense of having video heads cleaned regularly.

Magnavox's CVM320 brings a popular VCR feature—a door covering many controls—to the camcorder field. The sliding door and fresh styling give the machine a streamlined, user-friendly look. It features an integrated video light and audio/video dubbing.

Sharp is introducing a full-size camcorder that weighs less than some 8mm models. The compact \$1,250 VL-L50U Slimcam features a 12x zoom and a 1-lux light rating, but weighs only 3.7 pounds.

SOME GREAT EIGHTS

We've known all along that many home videographers dream of creating special effects like those in music videos, or smooth edits. Sony's latest 8mm and Hi8 camcorders are a great place to start. The most exciting model, the CCD-V801, marks the debut of the first consumer time-code system. This signal provides editing control information—hour, minute, second and frame—that allows home editors to easily locate the exact frames they want to use to start

JVC

**Introduces the World's
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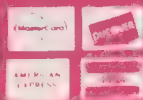
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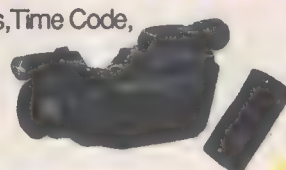
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MINOLTA 8-308 8MM MOVIE 8x Zoom, 2 Lux, Infra Red A.F., Rem., T/lapse, S/Imp.	JVC QR-S 508U S-VHS-C MOVIE 8xZoom, HiFi, 410,000 Pixels, 5 Lux, 4 Pg. S/Imp.
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Panasonic **S-VHS**

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Professional version of the popular WMS-200. VHF system provides 250' range with virtually no interference. Includes powerful hand held & tie clip mics & 2 frequency operation. A must for quality audio.

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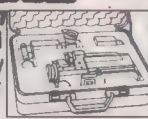


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PRE-PROGRAMMED REPLACEMENT REMOTE CONTROL

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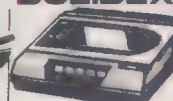
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1957 CHEVY VHS REWINDER

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VIDEO CASSETTE REWINDER & FAST FORWARD
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NEW DESIGN AC/DC 8mm REWIND/FAST FORWARD

Includes infra red sensor to minimize snapping. Works with included AC adapter & also compatible with Sony Camcorder batteries (NP55, 77)

\$49⁹⁵

and end a scene.

This should improve creative control and editing precision, especially when combined with Sony's RM-E700 editing controller, which is compatible with the new time code. (Watch for a hands-on evaluation of this potentially potent camcorder/controller combination in an upcoming issue.) The time code is also useful for applications like motion analysis. Ricoh offers a nearly identical model, the R-108H, with a higher price and a longer warranty.

Another Ricoh model, the R-861, is a mirror image of Sony's new CCD-V401, a standard 8mm model boasting substantial goodies. Its auto exposure system has settings for portraiture and moving subjects. The portrait mode emphasizes the subject by opening the iris as much as possible, limiting depth of field and blurring the foreground and background. The exposure level is adjusted by changing the shutter speed.

The sports mode favors fast shutter speeds, and is best for shooting action scenes or when traveling in a car or train. The shutter speed is set to 1/500-second, while the iris is adjusted for optimum exposure. Both the Sony and Ricoh camcorders come with a new

"quick connect" AC adapter/charger with audio/video inputs and outputs. This allows 8mm users to connect the charger permanently to a TV set or VCR.

Zenith's VM8300, Fisher's FVC-990 and Sunpak's SV-11 introduce the second generation of binocular-style 8mm camcorders Fisher premiered last year. The VM8300 is slimmer and lighter than last year's model, thanks to a small, 27mm head drum in place of the older 41mm drum. The camcorder offers a horizontal stereo microphone adapted to the flat body, and a pop-up, swivelling window that receives commands from a full-function infrared remote control.

This camcorder stands out not only because of its unique shape, but because of its updated fuzzy logic autofocus system. Fuzzy logic evaluates the entire field of view, not just the center. In this sense, it behaves like the human eye, which first focuses on a small point, then brings outer areas into focus. The picture is divided into six focal zones, and the camcorder switches between zones according to how far the lens is zoomed out.

Canon is grabbing much attention this summer with its L1, the first con-

sumer camcorder with interchangeable lenses. But the company is not ignoring its standard 8mm line—it's introducing three updated models, the E40, the E61 and the E65. Their most desirable feature is the 180-degree Flexigrip, a combination rotating grip and viewfinder that makes it easy to shoot at different angles. The grip also protects the camcorders' A/V jacks.

The E65 is the first 8mm compact camcorder with a detachable video light. The light fits into a powered shoe at the top of the unit. All the new models include a timer that counts off the first 10 seconds of recording to prevent the user from shooting overly short scenes.

The E40 and E61 are Canon's entries in the lux wars, a battle among manufacturers to offer the highest possible light sensitivity and lowest lux rating. Both units have a gain-up switch that allows recording in as little as 2 lux of light. The feature works, but adds noise to pictures. These switches are appearing on many models this season—consumers are clamoring for lower lux ratings—even though there is no industry standard for lux ratings, making comparisons difficult.

Panasonic

Panasonic Camcorders

PV700
PV704
PV710
PV10B
PV19
PV21

Panasonic VCR'S

PV2101
PV2110
PV4110
PV4160

**We stock
Panasonic
accessories**



27", 20" or 13"
PANASONIC

TV/VCR COMBOS.

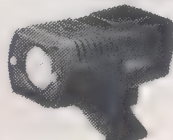


COD

**VIDEO
DIRECT
DISTRIBUTORS®**

116 PRODUCTION DRIVE
YORKTOWN, VIRGINIA 23693

IF IT'S A VIDEO..... ACCESSORY WE MOST LIKELY HAVE IT!!!



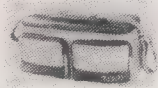
**Camcorder
LIGHTS**



**PRO Video
TRIPODS**



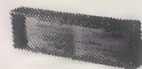
**AZDEN WMSPRO
WIRELESS MIKE**



**Camcorder Soft
Carrying Cases**



**Telephoto & Wide
Angle LENSES**



**Camcorder & VCR
BATTERIES For
Most Brands!!**

RCA®



RCA CAM- CORDERS

RCA VCR'S
VR340
VR345
VR500
VR520
VR671HF
VR675HF
VR685HF
VR740HF

CORDERS
CC390
CC405
CC415
CC510
CC520
CC560
PRO810
PRO820
PRO850
PRO880

GE CAM- CORDERS

GE VCR'S
CG670
CG680
CG690
CG695
CG697
CG700
CG710

**VG2003
VG2007
VG4001
VG4009
VG4200
VG4202**

**We Stock RCA &
GE Accessories!!**

Canon®



8 mm

CANON A1 DIGITAL

FEATURES:
Hi-band 8mm
video • Digital
Signal
Processor al-
lows smooth
dissolves &
the creation of

artistic enhancements to your video
taping • Hi-Fi Stereo • Digital Signal
Processor also allows 2X close-ups &
other special effects • 0.5 Lux digital low
light capability (gain-up) • 10X Power
Zoom • Wireless remote control •
High Resolution 410,000 pixel image sen-
sor • Plus many more features!

Other CANON Camcorders

E40, E61, E08, E65, H800 & H850

**Plus we stock the
Canon accessories
for their products**

**FREE!
CATALOG**

**TOLL
FREE 1-800-368-5020**

For a more detailed description of our camcorders,
VCR's, & Video Accessories, as well as our terms &
conditions of sale, refer to our video catalog.

THE VIDEO MAGAZINE READER ACTION PROGRAM... It's Time To Take Action!!!

**IT'S
FREE!!!**

**And It gets you all the
information you need from
every issue of VIDEO
Magazine!!!**

**IT'S
NEW!!!**

VIDEO's Reader Action Program is designed to bring you more timely service and more information from the advertisers whose products have caught your attention. It's quicker, more efficient and assure you that you'll receive the literature you requested.

Simply note the reader service number at the bottom of or side of the ad which interests you and circle it on the Reader Action Card. The Reader Action Program. VIDEO Magazine is working harder to bring you even more satisfaction from our publication.

So Take Action. Take advantage of VIDEO Magazine's Reader Action Program today!

VIDEO Reader Service Card

Name _____
(please print)

Address _____

City _____ State _____ Zip _____

Telephone Number (with Area Code) _____

1. Check the products you own or intend to buy in the next 12 months:

Own	Plan to Buy	Own	Plan to Buy
CD Player A <input type="checkbox"/>	J <input type="checkbox"/>	Loudspeakers F <input type="checkbox"/>	O <input type="checkbox"/>
Laserdisc Player B <input type="checkbox"/>	K <input type="checkbox"/>	A/V Amplifier G <input type="checkbox"/>	P <input type="checkbox"/>
Surround Sound Decoder C <input type="checkbox"/>	L <input type="checkbox"/>	A/V Receiver H <input type="checkbox"/>	Q <input type="checkbox"/>
Subwoofer D <input type="checkbox"/>	M <input type="checkbox"/>	Audio Cassette Deck I <input type="checkbox"/>	R <input type="checkbox"/>
In-Wall Speakers E <input type="checkbox"/>	N <input type="checkbox"/>		

2. Do you own a custom-installed home theatre system?

S ☐ Yes T ☐ No

3. If not, are you planning to have your equipment custom-installed?

U ☐ Yes V ☐ No

4. Which products do you own or intend to buy in the next 12 mos?

Own	Plan to Buy	Own	Plan to Buy
Audio Cables W <input type="checkbox"/>	2 <input type="checkbox"/>	Headphones Z <input type="checkbox"/>	5 <input type="checkbox"/>
CD/LD Cleaners X <input type="checkbox"/>	3 <input type="checkbox"/>	Microphones I <input type="checkbox"/>	6 <input type="checkbox"/>
CD Storage Cases Y <input type="checkbox"/>	4 <input type="checkbox"/>		

5. Are you currently a subscriber to VIDEO?

7 ☐ Yes 8 ☐ No

Please circle product numbers to receive desired information

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
31	32	33	34	35	36	37	38	39	40	41	42	43	44	45
46	47	48	49	50	51	52	53	54	55	56	57	58	59	60
61	62	63	64	65	66	67	68	69	70	71	72	73	74	75
76	77	78	79	80	81	82	83	84	85	86	87	88	89	90
91	92	93	94	95	96	97	98	99	100	101	102	103	104	105
106	107	108	109	110	111	112	113	114	115	116	117	118	119	120
121	122	123	124	125	126	127	128	129	130	131	132	133	134	135
136	137	138	139	140	141	142	143	144	145	146	147	148	149	150
151	152	153	154	155	156	157	158	159	160	161	162	163	164	165
166	167	168	169	170	171	172	173	174	175	176	177	178	179	180
181	182	183	184	185	186	187	188	189	190	191	192	193	194	195

Allow 6-8 weeks for information to arrive. Card expires October 17, 1991. V/8/91

VIDEO Reader Service Card

Name _____
(please print)

Address _____

City _____ State _____ Zip _____

Telephone Number (with Area Code) _____

1. Check the products you own or intend to buy in the next 12 months:

Own	Plan to Buy	Own	Plan to Buy
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Laserdisc Player B <input type="checkbox"/>	K <input type="checkbox"/>	A/V Amplifier G <input type="checkbox"/>	P <input type="checkbox"/>
Surround Sound Decoder C <input type="checkbox"/>	L <input type="checkbox"/>	A/V Receiver H <input type="checkbox"/>	Q <input type="checkbox"/>
Subwoofer D <input type="checkbox"/>	M <input type="checkbox"/>	Audio Cassette Deck I <input type="checkbox"/>	R <input type="checkbox"/>
In-Wall Speakers E <input type="checkbox"/>	N <input type="checkbox"/>		

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CD Storage Cases Y <input type="checkbox"/>	4 <input type="checkbox"/>		

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Please circle product numbers to receive desired information

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
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31	32	33	34	35	36	37	38	39	40	41	42	43	44	45
46	47	48	49	50	51	52	53	54	55	56	57	58	59	60
61	62	63	64	65	66	67	68	69	70	71	72	73	74	75
76	77	78	79	80	81	82	83	84	85	86	87	88	89	90
91	92	93	94	95	96	97	98	99	100	101	102	103	104	105
106	107	108	109	110	111	112	113	114	115	116	117	118	119	120
121	122	123	124	125	126	127	128	129	130	131	132	133	134	135
136	137	138	139	140	141	142	143	144	145	146	147	148	149	150
151	152	153	154	155	156	157	158	159	160	161	162	163	164	165
166	167	168	169	170	171	172	173	174	175	176	177	178	179	180
181	182	183	184	185	186	187	188	189	190	191	192	193	194	195

Allow 6-8 weeks for information to arrive. Card expires October 17, 1991. V/8/91



PLACE
STAMP
HERE

VIDEO

460 West 34th Street
New York, NY 10117-0460



PLACE
STAMP
HERE

VIDEO

460 West 34th Street
New York, NY 10117-0460



The following pages contain advertisements for adult material. The section has been sealed as an accommodation to those readers who have no interest in such materials.

The entire section is perforated at the spine so that it can be removed.

To gain access to these pages, tear off the perforated outside edge.

Petite Ladies

Good Things COME
In Small Packages!!
1-900-463-3343



The Petite Ladies Line

Call now
for the real
names and
home phone
numbers of
petite ladies
and beautiful
women who
want to
meet you!

(\$2 a min.,
Adults Over 18).

BOTTOMS UP!

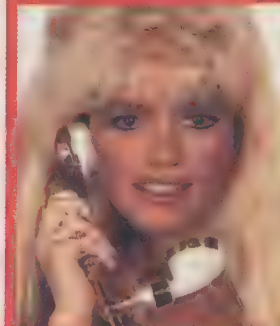
Only one
line gives
you the real
names and
phone
numbers of
women who
share your
deepest
passion!

THE BOTTOM LINE
1-900
568-0069

\$2 each minute
You must be over 18.



WHAT WILL YOU DO IF I'M BAD?



1-900

847-7766

Call now to meet real
women who want to know
your answer. No paid
operators. Just real women
who need to know what
you'll do if they're bad!

(\$2 a minute).
Adults over 18 only.

MARRIED? FOOL AROUND?



CALL 1-900
847-HOTS

4 6 8 7

Meet Available Gals
Who Share Your
Special Needs!

(\$2 per minute, Over 18 Only.)

QUICK RELEASE

"OH
BABY"

**CALL
NOW!**

1-900-847-7766

It's what you really want!

(Only \$2 a minute). Over 18 Only.



DOUBLE YOUR PLEASURE



TWO HEADS ARE BETTER
1-900-847-7766

"We're swelling"
and making love
to the boys.

\$2 per minute. Over 18 Only.

OVERWEIGHT MEN WANTED

Good Looking Ladies
Want You! Call 1-900

535-7766



Now there's a
phoneline that
helps match
up big men
with slender,
attractive
women who
adore a
big belly.

\$2 a min.,
Adults over 18.

TEACHER'S PET

And that's
just for
starters!

Give the
teacher
something
special...

Call 1-900
**246-
6655**

(\$2 a minute).
Adults over 18 only.



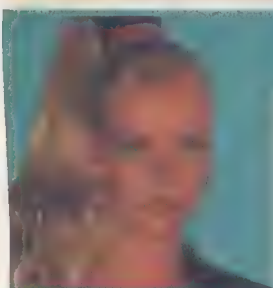
Younger Women Seek Older Men

FOR SPECIAL TIMES TOGETHER
CALL 1-900-246-6655

Many younger women are turned
on by older "experienced" men.
Call the line that brings sincere
younger women together with

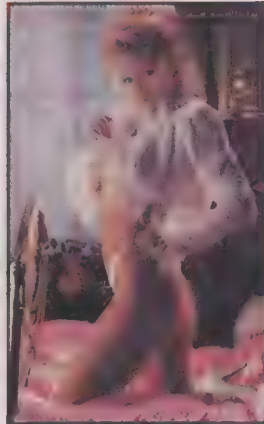
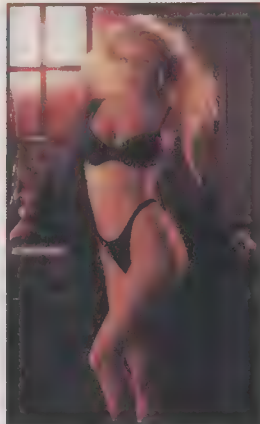
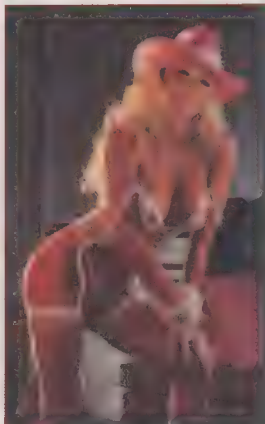
mature men who can give them
what they need in an adult
relationship. Meet the younger gal
of your dreams. Call now!

(Only \$2 a minute). Adults Over 18 Only Please.



ONE ON ONE CONNECTIONS 1-900-568-LIVE (THAT'S 1-900-568-5483)
TWO DOLLARS A MINUTE, ADULTS OVER 18.

FREE ADULT VIDEOS



We represent the midwest's largest manufacturers of genuine XXX adult videos and quite frankly we are willing to give our product away in hopes of future business. Seeing is believing, and we're convinced once you see the great products we have to offer you'll become a regular buying customer. This is a one time offer, one order per household please...So act now. Each video is recorded in high resolution SUPERVISION with digitally processed sound and guaranteed uncensored or your money back!

SEND TO:

Sovereign Sales Dept. **H71**
25 E. Washington Suite 939
Chicago, IL 60602

☐ YES! Send all 30 full length videos-FREE!
I've enclosed \$15 for P&H (.50c each)

Canadians & Foreigners remit in US funds
Sorry no COD's ☐ VHS ☐ BETA

☐ Add \$2 Insurance & Special Handling

**NO ORDERS SHIPPED
WITHOUT SIGNATURE**

NAME _____

ADDRESS _____

CITY _____

ST. ZIP _____

SIGNATURE _____

B/DAY _____

I AM 18 OR OLDER AND REQUEST THIS MATERIAL

30 AMATEUR VIDEOS

EVER WONDER WHAT NASTY THINGS YOUR NEIGHBORS DO BEHIND CLOSED DOORS! HERE'S YOUR CHANCE TO LOOK IN ON THE PRIVATE SEX ACTS PERFORMED BY REAL PEOPLE IN THEIR OWN HOMES. 30 NASTY EPISODES TO CHOOSE FROM.

AS LOW AS

49¢

EA IN QTY.

- ☐ PICTURE THIS
- ☐ SECRETS
- ☐ NIGHT GAMES
- ☐ SWINGERS
- ☐ BETWEEN FRIENDS
- ☐ SEX TALK
- ☐ PRIVATE PARTS
- ☐ NASTY NEIGHBORS
- ☐ PARTNERS
- ☐ NEIGHBORS IN HEAT
- ☐ DOWN UNDER
- ☐ SHOW BIZ
- ☐ GIRL NEXT DOOR #2
- ☐ FUN & GAMES
- ☐ YOU'RE IT

- ☐ IN TRAINING
- ☐ COUPLES
- ☐ NOTHING TO HIDE
- ☐ BEGINNERS
- ☐ PRIVATE LIVES
- ☐ LUST TRIANGLE
- ☐ PILLOW TALK
- ☐ OUT OF CONTROL
- ☐ LUSTY LIFESTYLES
- ☐ TEACH ME
- ☐ SEX MELTDOWN
- ☐ STARTER SET
- ☐ DOUBLE FEATURES
- ☐ BEHIND IT ALL
- ☐ YOU & ME



**OUR
LOW
PRICES**

- ☐ TEN FOR \$7
- ☐ TWENTY FOR \$12
- ☐ ALL THIRTY ONLY \$14.70

**POSTAGE
&
HANDLING**

- ☐ TEN ADD \$3
- ☐ TWENTY ADD \$4
- ☐ ALL THIRTY ADD \$5

SEND ENTIRE AD AND REMITTANCE TO:

ONE TAKE DEPT. **H71**
P.O. BOX 12007
MERRILLVILLE IN. 46411

RUSH THE ITEMS INDICATED, I'VE
ENCLOSED \$ _____ INCLUDING P&H

☐ CHECK

☐ MONEY ORDER AS PAYMENT IN FULL

☐ COD ADD \$8-NO FOREIGN COD'S

CANADIANS REMIT IN US FUNDS

☐ VHS ☐ BETA

**NO ORDERS SHIPPED
WITHOUT SIGNATURE**

NAME _____

ADDRESS _____

CITY _____

ST/ZIP _____

SIGNATURE _____

AGE/B DAY _____

I AM 18 & REQUEST THIS MATERIAL

GIRLS GIRLS GIRLS

AS LOW AS

49¢

EA IN QTY.



We've assembled this collection of the hottest XXX rated lesbian titles for this low introductory offer. Each **30 minute** tape features every form of lesbian lust imaginable including a cavalcade of today's luscious lesbians. Choose from these **50 sizzling videos**.

- ☐ & TO
- ☐ STROKES
- ☐ LEZ BE FRIENDS
- ☐ SILKY
- ☐ HOT & PINK
- ☐ KINKY COEDS
- ☐ BATTERIES INCLUDED
- ☐ MASSAGE
- ☐ LEZ LUST
- ☐ SISTERS
- ☐ VIXENS
- ☐ EATERS
- ☐ BREAST FRIENDS
- ☐ PALS
- ☐ STRAP IT ON
- ☐ SQUATS
- ☐ LAPPERS
- ☐ DOUBLE
- ☐ RIDERS
- ☐ HOT LICKIN' LEZ
- ☐ BEST FRIENDS
- ☐ FINGER
- ☐ SNACK
- ☐ BUFF
- ☐ TONGUES
- ☐ R US
- ☐ TOUCH ME
- ☐ HUNT
- ☐ HONEY POT
- ☐ SHAVED
- ☐ DIVERS
- ☐ TO
- ☐ LUSCIOUS LESBIANS
- ☐ EATING OUT
- ☐ LESBIAN LOVERS
- ☐ LIPS ON LIPS
- ☐ SATIN DOLLS
- ☐ TOYS OF JOY
- ☐ GIRLFRIENDS
- ☐ WOMAN'S WORLD
- ☐ TICKLERS
- ☐ TOYS FOR GIRLS
- ☐ LEZ GO NAKED
- ☐ GASH BASH
- ☐ PUSH
- ☐ DRIPPING

ALL MODELS ARE 18 YRS. OF AGE. RECORDS ON FILE

- ☐ ANY 4 \$13 ☐ ANY 25 \$21
- ☐ ANY 10 \$18 ☐ ALL 50 ONLY \$24.50
- ADD \$5 P&H ON ALL ORDERS

☐ ADD \$2 FOR DELIVERY INSURANCE
PLEASE SPECIFY ☐ VHS ☐ BETA

SEND ENTIRE AD & REMITTANCE TO:

GIRLS ONLY DEPT. **H71**
P.O. BOX M882
GARY IN. 46401-0882

NAME _____

ADDR. _____

CITY _____

ST/ZIP _____

I AM 18 OR OLDER & REQUEST THIS MATERIAL

SIGNATURE _____

B/DAY _____

**NO ORDERS SHIPPED WITHOUT
SIGNATURE**

Buxom Gals

Seek guys
for hot fun
together.
Single, married,
whatever! Fantasy
talk and
in-person meetings.

**1-900
463-LOVE**

(THAT'S 1-900-
463-5683)

Adults only \$2 a minute



"Special Talents"

Direct contact with real women
who want to go live with you!
Discover their "special talents"
for yourself. All real women—
no actresses or operators! Call

1-900-646-7800

You must be over 21. \$2 per minute.

Kate Knows
What It Takes ...
Teasing
and Pleasing!

**1-900
230-KISS**
(THAT'S 1-900-230-5477)

Adults Only \$2 a minute



TREASURE CHEST

**1-900
230-LADY**
(THAT'S 1-900-230-5239)

We've got what you
want! One on one
personal contacts
24 hours a day!

\$2 a min. Adults only please.



ELAINE'S HOME NUMBERS HOTLINE 1-900-646-7900



Only Elaine
gives you the
real names and
home phone
numbers of
luscious ladies
who want to
talk to you
live!

All real ladies
waiting for
your call at
home!
Call now!

Over 18 only. \$2 a min.

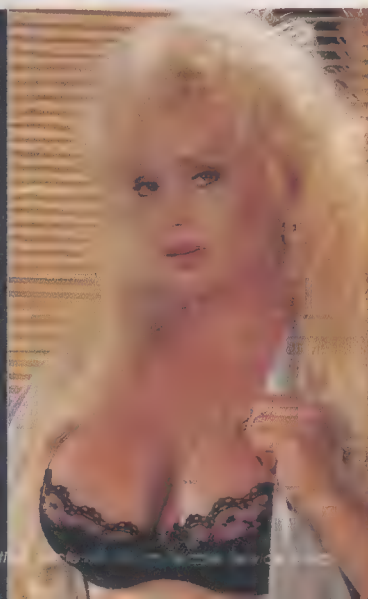
BIG BIGGER BIGGEST!

**1-900
386-4600**

Find the really big
ones on the MORE
LINE! The MORE LINE
— America's best one
on one connections
for adult talk and
dating ladies who
have MORE!

18 and over please \$2 per min.

For additional information



LONELY GIRLS

... Seek men for fun, dating,
and more. Call now for

names and
home phone
numbers of
lonely girls
who want
to con-

nect
with
you!



**1-900
847-
GIRL**

(THAT'S 1-900
847-4475)

Over 18 only please.
\$2 a min.

50 NAUGHTY NEWCOMERS 49¢

Sex Stars of the Nineties...
featuring hours and hours of sizzling sex!
Free color catalog with every order!

Meet your new favorites...



- | | | | |
|------------------------------------|---------------------------------------|--|--|
| <input type="checkbox"/> TIANNA | <input type="checkbox"/> ANNA DEVINE | <input type="checkbox"/> DESIREE MILLS | <input type="checkbox"/> KRISSTARAH KNIGHT |
| <input type="checkbox"/> PARA-DICE | <input type="checkbox"/> LAUREN BRICE | <input type="checkbox"/> LISA PERRY | <input type="checkbox"/> CHARLOTTE LEIGH |
| <input type="checkbox"/> QUISHA | <input type="checkbox"/> DUSTY ROSE | <input type="checkbox"/> CHANTEL LEANE | <input type="checkbox"/> APRIL O'TOOLE |
| <input type="checkbox"/> CASEE | <input type="checkbox"/> HOLLY RYDER | <input type="checkbox"/> SUZI BARTLETT | <input type="checkbox"/> AMBER MIDNIGHT |
| <input type="checkbox"/> VIXENE | <input type="checkbox"/> TANYA SWEET | <input type="checkbox"/> ALICIA ADAMS | <input type="checkbox"/> KIMBERLY KANE |

Choose your favorites and see her in sizzling
XXX Rated sex acts with dynamic superstars
TOTALLY UNCENSORED! These are Full
Length scenes, not those cut up previews
sold by others! All tapes are factory fresh with
detailed close-up action!

SATISFACTION MONEYBACK GUARANTEE!

If you're not delighted with your purchase
simply return it within 30 days for a refund,
credit or exchange (minus p&h).
No questions asked!

*Our
Prices...*

- | | |
|--------------------------------------|--|
| <input type="checkbox"/> Any 1 \$6 | <input type="checkbox"/> Any 25 \$19 |
| <input type="checkbox"/> Any 5 \$10 | <input type="checkbox"/> Any 35 \$22.50 |
| <input type="checkbox"/> Any 10 \$15 | <input type="checkbox"/> All 50 only \$24.50 |

POSTAGE & HANDLING

- ☐ Up to 10 videos: \$3
- ☐ Up to 35 videos: \$4
- ☐ All 50 videos: \$5

USE ENTIRE AD TO ORDER

Customer Service Inquiries Only - 1-219-942-0303

Send to: **VIDEO NEWCOMERS**
Dept. H71 25E. Washington, Suite 939
Chicago IL 60602
Rush items indicated.
I enclose \$_____ plus p&h
☐ cash ☐ check ☐ money order
as payment in full. Canadians remit in US
funds only, no foreign COD's. To send COD
I enclose \$8 extra plus p&h.
Please specify ☐ VHS ☐ BETA
☐ Delivery Insurance \$2

Name _____
Add./Apt. _____
City _____
St./Zip _____
I am over 19 years of age & request this material.
Sign _____

For additional information, circle No. 58 on Reader Service Card.

She-Male Adventures

ONLY 75¢ 30 minutes of
Ea. in Transsexual
qty. Action!!!



Now you can have the most bizarre collection
of sizzling XXX She-Male shows. We are
making them available for a limited time at
introductory prices. If you're a connoisseur
of this special treat then we know that after
you take advantage of this fantastic buy,
you'll order again & again. Each **30 min.** tape
is jammed with unbelievable She-Male action.
All models are 18 yrs. of age. Records on file.

- | | |
|--|--|
| <input type="checkbox"/> on _____ | <input type="checkbox"/> Filled _____ |
| <input type="checkbox"/> Gender Bender | <input type="checkbox"/> Fake Out |
| <input type="checkbox"/> _____ in Black Lace | <input type="checkbox"/> Trans Affair |
| <input type="checkbox"/> Surprise! Surprise! | <input type="checkbox"/> Bizarre Babes |
| <input type="checkbox"/> Male Order Bride | <input type="checkbox"/> Sharon Lee |
| <input type="checkbox"/> Strange Kicks | <input type="checkbox"/> Half-N-Half |
| <input type="checkbox"/> Fooled Ya! | <input type="checkbox"/> _____ & _____ |
| <input type="checkbox"/> Best of Both Worlds | <input type="checkbox"/> Julie Bond |
| <input type="checkbox"/> Trans Fest | <input type="checkbox"/> _____ Dolls |
| <input type="checkbox"/> Pumping _____ | <input type="checkbox"/> Born Male |
| <input type="checkbox"/> Undercover | <input type="checkbox"/> _____ Skirts |
| <input type="checkbox"/> _____ Babes | <input type="checkbox"/> Deviant Diversion |
| <input type="checkbox"/> Chicks With _____ | <input type="checkbox"/> Lelani |
| <input type="checkbox"/> Femme Jocks | <input type="checkbox"/> Transsexual Sluts |
| <input type="checkbox"/> Tops & Bottoms | <input type="checkbox"/> Tube Steak |

PRICES: ☐ Any One \$7 ☐ Any Ten \$14
☐ Any Twenty \$20 ☐ All Thirty \$22.50

POSTAGE/HANDLING: ☐ 1-10 add \$4
☐ Any 20 add \$5 ☐ All 30 add \$6

Please Specify: ☐ VHS ☐ BETA

Send entire ad & remittance: **TRANS VIDEO** Dept. H71
P.O. Box 370
New Buffalo, MI 49117-0370

Name _____
Add. _____
City _____
St./Zip _____
No orders shipped without signature

Signature _____ Age/B-date _____
I am 18 yrs. old & request this material

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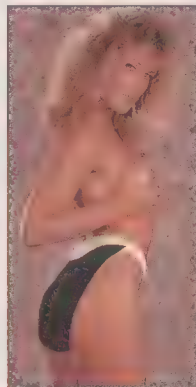
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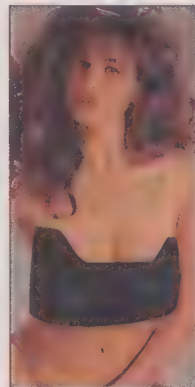
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Come with me, I'll do all the talking.
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KINKIEST PHONE SEX ANYWHERE! We will **STIMULATE** Your **BODY** and **IMAGINATION.** Specialists in **DOMINANCE** or **FETISH** or **FANTASY.** 24 Hours. Visa/MC **THE FANTASY GIRLS.** (303) 321-3920.

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FEMALE WRESTLING / FIGHTING DIRECTORY OVER 1,000 WORLDWIDE LISTINGS OF VIDEO-FILM OUTLETS - PERSONALS - CLUBS - PUBLICATIONS. TURNED ON BY SEXY FEMALE WRESTLERS' BOXERS' BODYBUILDERS, ETC.?? - WE'RE A MUST! \$30.00. AM-FEM, BOX 93(K), COOPER STATION, NEW YORK, N.Y. 10003. "...A grabber publication!" - PLAYBOY.

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ADULT ACTION

1-900 646-4800

Lovely Ladies—they're ready for dates and they're ready for mates. For Friendship, Romance and Adult Fun. Call Now!



JUST
\$2 A
MINUTE

ADULTS
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I'M WAITING

**ADULT
PLEASURES**

**1-900
246-HEAT**
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**The Love Talk Line
Where Ladies Tell All!**

Adults Only Please. Only \$2 a minute.

SPECIAL SALE for LOVERS!

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THE COMPLETE MANUAL OF SEXUAL POSITIONS

This exciting book of sexual positions has over 200 photos — many in blazing color — features foreplay, P.C. muscle, and a multitude of positions for satisfying sexual relations.

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To introduce you to Adam & Eve's exclusive line of best-sellers we're making this unprecedented offer! A FREE 176 page book bursting with photos of the most arousing sexual positions you've ever seen. Send \$2.00 for postage & handling and we'll rush your FREE book plus our latest Catalog.

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Please rush under your money-back guarantee:

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Name _____
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City _____ State _____ Zip _____

For additional information, circle No. 68 on Reader Service Card.



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CALL TORI'S HOT TALK!

1-800-695-TABU
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LIVE NASTY PARTYLINE

1 on 1, PERSONAL MESSAGES

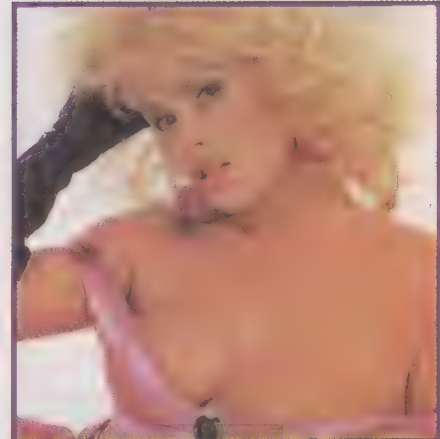
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1-900

230-HEAT

(THAT'S 1-900-230-4328)

**FEEL THE HEAT
DO IT NOW!**

Over 21 only. \$2 per min.

**DOUBLE
YOUR
PLEASURE**



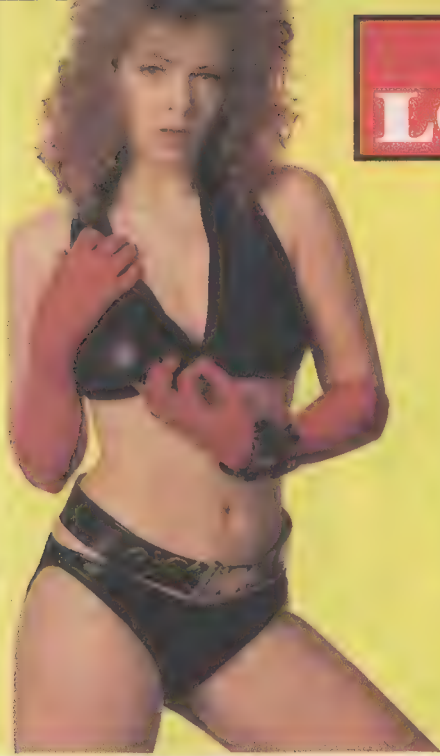
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Two hot girls for every guy.
Even more girls if you want.
The girls are waiting to talk
to you!

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LOVES IT!**

...SO DO SUSAN, JANE,
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LOLA**
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1 TO 1 PERSONAL CONTACTS! 24 HOURS A DAY.**

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Introducing America's
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women who will soon be
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who want to meet them!
They're young and attrac-
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they've done. And they
haven't been with a man in
a long, long time. Can you
help them out? Do you
want to meet a woman who
will really appreciate being
with you?

CALL NOW 1-900-535-JAIL
5 2 4 5

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THEY NEED YOUR COMPANY**

\$2 a minute. ADULTS ONLY

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LISTEN IN ON
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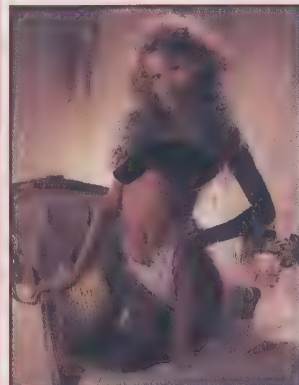
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We're looking for new customers. We're convinced that once you see the great products we have for sale you'll order again and again.

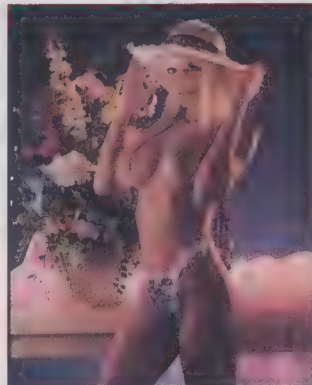
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When buying all 100 you'll receive 10 hardcore magazines absolutely FREE!



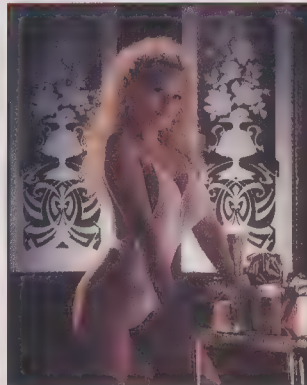
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☐ APRIL RAYNE
☐ DELILAH
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☐ BRANDI WINE
☐ AJA
☐ RAVEN
☐ KIMI GEE
☐ NIKKI CHARM
☐ MISTRESS RENEE
☐ PARA-DICE
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☐ CHAMPAGNE
☐ KATHLEEN GENTRY
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☐ GAIL FORCE
☐ PENNY MORGAN
☐ TAMARA LEE
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☐ ALICIA ADAMS



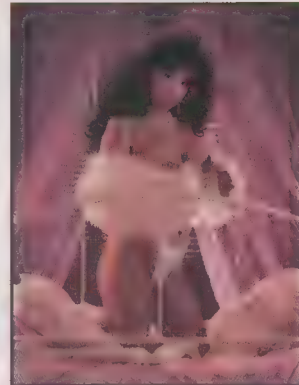
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☐ BRIDGETTE AIME
☐ GIDGETTE
☐ PATRICIA KENNEDY
☐ STACEY BELL
☐ CAMEO
☐ BUNNY BLEU
☐ TISA
☐ QUISHA
☐ TAMMY REYNOLDS
☐ STACEY LORDS
☐ FE FE BARDOT
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☐ BRIANNA
☐ TRACY ADAMS
☐ CHRISTY CANYON
☐ VIXENE
☐ DUSTY ROSE
☐ PURPLE PASSION
☐ SHARON MITCHELL
☐ CAROL CUMMINGS
☐ ERICA BOYER
☐ CHANTEL LEANE
☐ DESIREE MILLS



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☐ CANDACE LEE
☐ SUSAN VEGAS
☐ SUZANNE ST LORRAINE
☐ HEATHER SINCLAIRE
☐ JANETTE LITLEDOME
☐ TRINITY LOREN
☐ SEKA
☐ HEATHER LERE
☐ PATTY PLENTY
☐ SHARON KANE
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☐ ONA ZEE
☐ VERA BUTLER
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☐ APRIL OTOOLE
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☐ EBONY AYES
☐ CHESSY MOORE
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☐ BLONDI BEE
☐ ANGEL KELLY
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☐ TIANNA
☐ TORI WELLS
☐ LOIS AYRES
☐ BUFFY DAVIS
☐ MEGAN LEIGH
☐ ANNA DEVINE
☐ TANYA SWEET
☐ BUSTY BELLE
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☐ ALL 100 & BONUS \$19
POSTAGE & HANDLING
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☐ ANY 50 ADD \$4
☐ ALL 100 & MAGS \$5

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Please rush the items indicated. I enclose \$_____ as payment in full.

☐ Send COD I enclose \$5 extra as deposit

☐ Add \$2 for Guaranteed Delivery Ins. Canadians remit in US funds add \$3

Please specify: ☐ VHS ☐ BETA

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ADDRESS _____

CITY _____

ST./ZIP _____

SIGNATURE _____ AGE/B-DATE _____

NO ORDERS SHIPPED WITHOUT SIGNATURE

I AM OVER 18 YRS. OLD AND REQUEST THIS MATERIAL

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V/MC CALL 1-800-874-8960

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☐ 150 Minute Video Catalog previews of 105 different hardcore movies
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SPECIFY ☐ VHS ☐ BETA
USE ENTIRE AD TO ORDER

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**100's OF
XXX VIDEOS
MAGAZINES
SEX TOYS
32 PAGES
ALL COLOR
FAST SHIPPING
PRIVACY**

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AND DISCOUNT PRICES**

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ADDRESS _____

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ALL MODELS ARE 18 OR OLDER! CUSTOMER SERVICE INQUIRIES ONLY 1-219-942-0303

For additional information circle No. 59 on Reader Service Card

For Couples Only

100 Erotic Videos ONLY 29¢ each.



Every 60 minute tape is jammed with the greatest collection of studs and Hot Sex action on Video! We guarantee you will receive the exact titles listed below no substitutes. This offer comes with no strings attached or further obligations. We're convinced that once you see our great products and prices, you'll order again! And with due respect, to your privacy everything we ship will be plainly packaged without the slightest indication of its contents on the outside.

ORDER ALL 100 VIDEOS & RECEIVE 90

TAPE FREE!!!

ONLY GAVE IN TOWN

Rock Hard
Bi Bi Love
Stud Lovers
Dynamite
Night Buns
Pleasures
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Sleep Over
Body Heat
Bonus
Beefcake
Dream Creams
End Over End
Stripped Bare



☐ Down On Me

☐ Reel Men
☐ Hot Kink
☐ Style
☐ Male Stripper
☐ Out Of Uniform
☐ Noon Nookie
☐ Photo Sessions

☐ Down On Me

☐ Raw Sex
☐ Bank
☐ In The Mood
☐ Secret Lust
☐ Decker Tracks
☐ Joint Jerks
☐ Open Wide
☐ Tan Line

☐ Naughty Neighbors
☐ Frat Party
☐ Tush Push
☐ Mr. Right
☐ Silky Slits
☐ Well Oiled
☐ Tongue Tickler
☐ Lickety Split

☐ Sexcapades
☐ Bald Ball
☐ Black Studs
☐ Jock
☐ Oralmania
☐ Dirty Talk
☐ Jacuzzi Jizz

☐ Grin & Bare It!
☐ The Pool Man
☐ Batteries Included
☐ Body Language
☐ Somebody To Love
☐ Sweet Juices
☐ Hairless
☐ Close Relations



☐ Hot Stuff

☐ Cheap Tricks
☐ Anticipation
☐ Sex Surveys
☐ Double
☐ Hired To Hump
☐ Caught In The Act
☐ Photo Plays
☐ Ticklers
☐ Wet Dreams



☐ Love Bites

☐ Video Duet
☐ Phone Orgies
☐ Single Sex
☐ Love Drops
☐ G-spot Girls
☐ Heavy
☐ Deeper Yet
☐ Snack
☐ Weenie Ride
☐ Erotic
☐ Mistress To Sex
☐ Men
☐ Private Passions

☐ Slow Strip
☐ Get It On
☐ Face Squats
☐ Lust Triangles
☐ Sex Machine
☐ Wet & Wild
☐ Panty Raids
☐ Bump & Grind
☐ Long Dongs
☐ Passion Plugs
☐ Sloppy Seconds

TOTALLY AS LOW AS

AMATEUR 49¢

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VIDEOS



Ever wonder what nasty things your neighbors do behind closed doors! Here's your chance to look in on the private sex acts performed by real people in their own homes. 30 nasty episodes to choose from.

<input type="checkbox"/> Picture This	<input type="checkbox"/> In Training
<input type="checkbox"/> Secrets	<input type="checkbox"/> Couples
<input type="checkbox"/> Night Games	<input type="checkbox"/> Nothing To Hide
<input type="checkbox"/> Swingers	<input type="checkbox"/> Beginners
<input type="checkbox"/> Between Friends	<input type="checkbox"/> Private Lives
<input type="checkbox"/> Sex Talk	<input type="checkbox"/> Lust Triangle
<input type="checkbox"/> Private Parts	<input type="checkbox"/> Pillow Talk
<input type="checkbox"/> Nasty Neighbors	<input type="checkbox"/> Out Of Control
<input type="checkbox"/> Partners	<input type="checkbox"/> Lusty Lifestyles
<input type="checkbox"/> Neighbors In Heat	<input type="checkbox"/> Teach Me
<input type="checkbox"/> Down Under	<input type="checkbox"/> Sex Meltdown
<input type="checkbox"/> Show Biz	<input type="checkbox"/> Starter Set
<input type="checkbox"/> Girl Next Door #2	<input type="checkbox"/> Double Features
<input type="checkbox"/> Fun & Games	<input type="checkbox"/> Behind It All
<input type="checkbox"/> You're It	<input type="checkbox"/> You & Me

OUR LOW PRICES:

☐ Ten for \$7 ☐ Twenty for \$12
☐ All Thirty for \$14.70

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☐ Ten add \$3 ☐ Twenty add \$4
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Send entire ad & remittance to:

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RUSH the items indicated, I've enclosed \$_____ including P/H

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☐ CHECK as payment in full

☐ COD Add \$8

Canadians remit in US funds.

No foreign COD's

Please specify: ☐ VHS ☐ BETA

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PRICES: ☐ All 100 & Bonus ONLY \$29

☐ Any 10 Just \$12
☐ Any 30 Just \$19
☐ Any 70 Just \$24

POSTAGE & HANDLING

☐ Up to 30 Videos \$4
☐ Up to 100 Videos \$5

OUR MONEYBACK GUARANTEE: We guarantee these videos to be brand new, no rentals, rejects or flaccid old films. If not delighted with your purchase, simply return within 30 days for a credit or exchange (less P&H) no questions asked....!

Send entire add with your selections & remittance to:

Mood Makers Dept. H71
P.O. Box 10935 Merrillville IN 46411

With items indicated, I Enclose \$_____ plus P/H
☐ Checks ☐ Money Orders ☐ Cash as payment in full.

Canadians remit in US Funds-No Foreign COD's.

☐ Send COD, I Enclose \$8 extra plus P/H

Please Specify: ☐ VHS ☐ BETA

All models 18 and older, records on file.

Name _____

Address/Apt # _____

City _____

State _____

☐ I am over 19 years & request this material

Sign/Age/B-Date _____

Name _____

Address _____

City _____

St. _____

Zip _____

No orders shipped without signature

Signature _____

Age/B-date _____

I am 19 yrs. or older & request this material.
All models are 18 yrs. or older. Records on file.

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WE'RE READY TO SATISFY YOU!

You've found it! America's hottest phone lines where the gals are always ready and waiting to take care of you! Experience captivating fantasy, live

talk and adult fun. Plus, you'll get the real names and home phone numbers of warm, available women who want to meet you! Call Now!

HOT NUMBERS! SIZZLING SECRETS 1-900-468-HIDE

(THAT'S 1-900-468-4433)

Housewives, Coeds, Teachers
Confess Their Secret Sins

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(THAT'S 1-900-246-2633)

Get the real names and numbers of luscious ladies who want you for One-to-One Talk and In Person Meetings

REAL WOMEN 1-900-HOT-LUCK

(THAT'S 1-900-468-5825)

Some a little overweight, some a little older, but they need love, too! Connect with a lady who will really appreciate you!

FEMALE FANTASIES 1-900-246-NICE

(THAT'S 1-900-246-6423)

Have you ever wondered what women really think about? Now here are their most Private and Personal Fantasies!

ADULT ACTION 1-900-246-0800

Lovely Ladies - they're ready for dates and they're ready for mates. For Friendship, Romance and Adult Fun. Call Now!

All calls just \$2 a minute. Adults Only



LINE **FOR** **FANTASY** **ADULT** **FUN** & **DATING!**

NOW! GO LIVE!
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REAL NAMES & NUMBERS OF
LADIES WHO WANT YOU
FOR LIVE TALK
AMERICA'S FRIENDLIEST LADIES!

Adults Only. This Service billed at just \$2 a minute.

TRY THESE
HOT
NUMBERS

FEM
CONFESSIONS

Real Gals Tell All

1-900
246-KISS
5 4 7 7

PARTY GIRLS
Want Men For Dates

1-900
FUN-GIRL
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EAVESDROP
On Women's
Private Dreams

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THE LACE
LINE
For Loving Contacts

1-900
230-LACE
5 2 2 3

Above Calls Just
\$2 a minute.
Adults Only.

HERE'S WHAT YOU'VE MISSED!

SOLD

FOR SALE: Sony Video projector FP-60. Projects Beta, VHS on 15" screen onto up to 5-foot screen. Total cost \$4,000. Built-in Beta deck, amplifier and speaker. Great for club or home showings. \$750. (305) 974-13

SOLD

FOR SALE: JVC S-VHS VCR #HRS-5000, NEC S-VHS DS-8000, YAMAHA digital FX VCR #YV-2000. Perfect working condition. Best offers or trade for Panasonic Pro VCR. For more info call 2911 Bri

SOLD

FOR SALE: Panasonic camera with color character generator. Titles as good as today's. Separate scrolls, fades, superimpositions. \$250.00/8-3264 nights, weekends.

SOLD

FOR SALE: Sony CC-1000 V8Afu camcorder. 5 years old, excellent condition! All original accessories plus Sony hard carrying case. 100 hours total use! Call Scott

SOLD

FOR SALE: Panasonic AG-1830 digital VCR, \$650.00. Only six months old. Panasonic AG-1830 editing VCR, \$600.00. Both very good condition. (614) (nights/weekends).

This is just a sampling of the hundreds of ads that have appeared in the first few issues of the VIDEO TRADER. Ads for equipment in all categories. Plus ads for great programming wanted or offered, services, video collectibles — virtually everything you could buy, sell or trade.

And as you can see, the TRADER gets results. Turn your last year's dream-come-true into someone else's object of desire. To get into the hunt, subscribe today and get \$50 worth of free advertising. (We'll run your ads until your credit is used up or you write to tell us to stop.)

***** Mail subscription order and ad to: VIDEO TRADER, 460 West 34th Street, New York, NY 10001 *****

ADVERTISING DEADLINE: All new ads, deletions and changes must be received by the 15th of the month preceding cover date (for July issue deadline would be June 15). Ads received after deadline will be scheduled for the following issue.

♦ TO PLACE YOUR VIDEO TRADER AD

Please check your ad heading:

☐ FOR SALE ☐ WANTED ☐ OFFERED

Please check your ad category:

☐ CAMCORDERS ♦ CAMERAS

☐ VCRs

☐ PORTABLE VCRs

☐ EDITING GEAR

☐ VIDEODISC PLAYERS

☐ HOME THEATER

☐ ACCESSORIES

☐ COLLECTIBLES

☐ MISC. EQUIPMENT

☐ MOVIES

☐ TV SHOWS

☐ MUSIC

☐ HOW-TOs ♦ SPORTS

☐ MISC. PROGRAMMING

☐ SERVICES

☐ BUSINESS OPPORTUNITIES

☐ MISCELLANY

♦ TO ORDER YOUR VIDEO TRADER SUBSCRIPTION

Yes, sign me up for a Charter Subscription to the VIDEO TRADER for only \$15. I'll get 12 monthly issues plus \$50.00 worth of free advertising reserved for me.

Name _____ (please print)

Address _____

City _____ State _____ Zip _____

☐ My payment of \$15.00 is enclosed (payable to VIDEO Magazine)

Phone Number: () _____

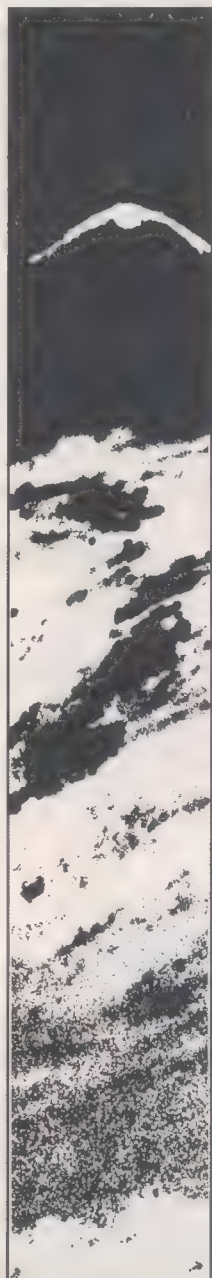
Please PRINT or TYPE your ad legibly below.

Rates: Up to 15 words, \$5.00; each additional word, 25 cents. Phone number counts as one word. If you prefer name and address, name counts as one word, address counts as one word, city/state/zip counts as one word. Phone will be used unless otherwise instructed.

TOTAL WORD COUNT: _____

For longer, or additional, ads, attach sheet of paper; same rates.





New West

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*...the
folks
that
care*

- Camcorders
 - VCR's
 - Industrial
- TV's and Monitors
- Laser Disc Players
- Audio Components
 - Telephones
 - Radar
- PAL-SECAM
 - 110-220 V
- A Complete Line of Accessories

• **FREE DELIVERY***

• **24/48 hr**



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JVC is expanding its line to two subcompacts, the GR-AX10 and GR-AX5,

which resemble last year's GR-AX7. The GR-AX10 is a deluxe version which includes a snap-on video light, a flying erase head, an automatic head cleaner and an age insert function, which keeps track of a subject's age, adding it to tapes as you wish. Both feature a gain-up switch which boosts their rated sensitivity to 1 lux.

Expect JVC to introduce the first high-resolution subcompact later this year. Insiders say this S-VHS-C camcorder will resemble the company's current subcompacts, and will feature stereo audio.

For those who prefer the steadier picture of larger camcorders, JVC is of-

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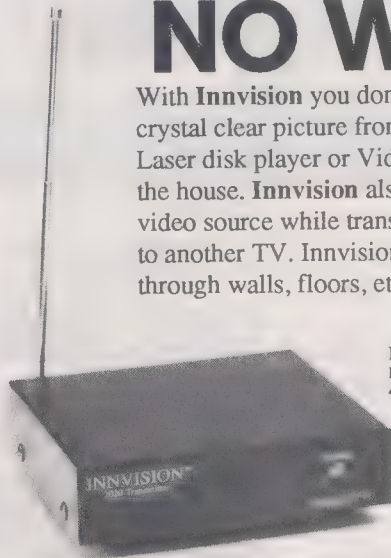
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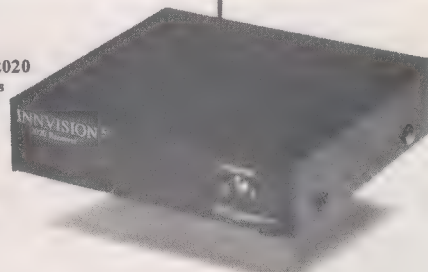
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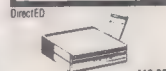
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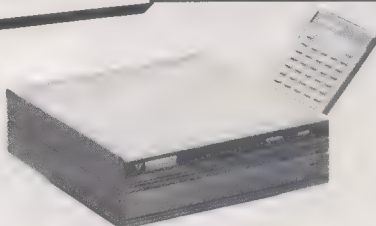
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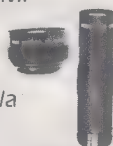
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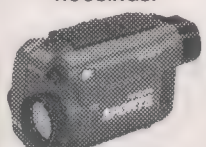
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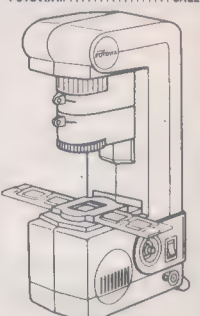
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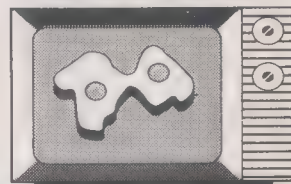
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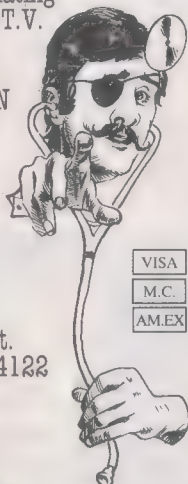
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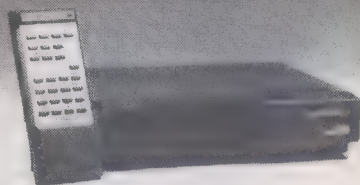
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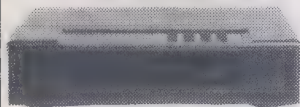
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MOST WANTED

continued from page 45

power jack, a conspicuous omission for a unit this costly.

It offers 10 digital effects, including a moving picture set into a still frame, multi-image, a 2x digital zoom and overlap. Noise reduction, strobe and solarization are linked to a three-step level control.

The manual iris is conveniently placed and easy to use. Its autofocus works better than the V801's, usually settling down in bright light. In low light, it seldom finds the target until its gain-up control is activated.

The V5000's picture quality is superb, even when its tapes are played in a camcorder without a TBC. Its only real drawbacks are a limited wide-angle range, a noisy transport and the viewfinder, which looks fragile and tends to fold away from the user.

THE VERDICT

We each expected to find a most-wanted among the bunch, a camcorder that includes all our dream features. And we expected to find some unsavory characters as well. But after trying all six

units, we realized that any of them would be great—but not perfect—for advanced amateur or semipro videography. All produce terrific pictures, and while some clutter the audio with mechanical noise, all would produce great sound if used with an external mic. But despite the effort that obviously went into creating these units, each one has its quirks.

The big differences lie in autofocus performance, which is best in the RCA Pro880 and Olympus VX-H804, and in each unit's range of features. Experienced users tend to pursue their own style and subjects, and should decide for themselves which features are necessary and which they can live without. We can say that the effects on these camcorders work well—the only ones that add substantial noise are the gain-up controls (with the exception of the LI's).

Although we haven't found our dream camcorder, for now we're enjoying the terrific pictures and sound all these camcorders produce. But every time we shoot, we can't help but dream of a VL-mount Sony V5000, an RCA Pro880 with a timebase corrector, lightweight lenses with silky-smooth manual iris and focus rings, and feature-packed, pocket-size Hi8s.

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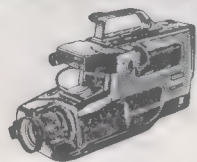
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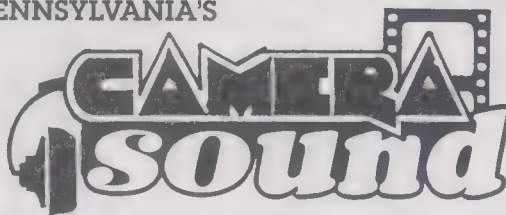


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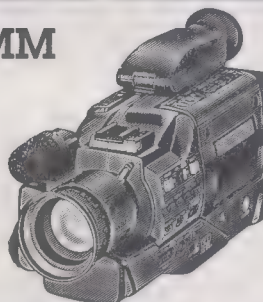
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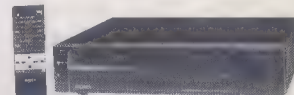
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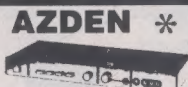


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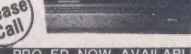
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Solving the mysteries of battery memory and confidence heads.

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Paul Mount
Corpus Christi, Texas

A The Arkon Camcharger is only one of several products recently introduced to eliminate the so-called memory effect that often plagues nickel-cadmium batteries. Some question whether this effect really exists, but as one who owns more than a dozen nickel-cadmium batteries, I can attest that it does.

One way to cure battery memory is to subject the battery to a thorough discharge/charge cycle. Connecting a light or other electrical load, such as a small DC fan, to the battery is primitive and risky. The Camcharger offers a safe, controlled method of reclaiming the full life of the battery.

Leaving a fully charged battery on a recharger won't help it sustain a full charge, since most designs require users to press the charge button again, or remove and reinsert the battery into the charger, to charge a battery for longer than usual.

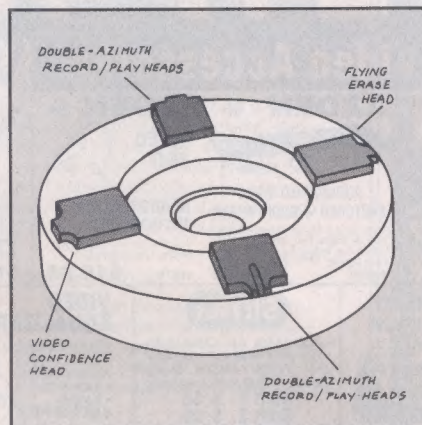
As for powering the camcorder from more widely available 12-volt power supplies, many companies manufacture car cords that safely convert 12 volts to six volts, or whatever voltage the camcorder requires.

Finally, even if you didn't buy the camcorder from your usual dealer, he should still be willing to help you solve these problems. After all, you have to buy tapes, batteries and a car cord from someone.

Q Why don't VCRs have confidence heads so that viewers can watch the recorded image and sound right after it has been recorded? I know this feature is available on broadcast VCRs, but these are out of most consumers' price range.

Mike Davis
Oak Forest, Illinois

A Video confidence heads are extra heads mounted on the video drum, slightly behind the regular record/play-back heads. Their purpose is, as you suggest, to instantly play back the signal that has just been recorded (one frame, or 1/30-second later) so it can be viewed in a camcorder viewfinder or on a monitor. Monitoring video quality this way gives users the confidence of knowing



the signal quality is good, not impaired by clogged or dirty heads.

You can also do this by stopping the tape and playing back a few seconds of the video just recorded, using a camcorder's record review or edit search features, but these ways are more time-consuming and require you to interrupt recording. Confidence heads work while recording continues, which is important to professionals. Consumer VCRs may someday see this pro feature, in the same way that many now have flying erase heads, which were once found only on pro decks. For now, video engineers consider the feature too expensive to add to consumer machines.

Q What's the difference between Sony's Control S, Control L and Control T jacks? Some VCRs have only one, while others have all three. How do they differ?

Greg Clark
Van Nuys, California

A Control S came first. The S stands for SIRCS, an acronym for Sony Infrared Remote Control System. Using this jack to connect compatible Sony TV sets and VCRs (whether Beta, 8mm or VHS) enables users to remotely control one machine through infrared signals received at the other. VCR commands directed at your bedroom TV set, for example, would control a VCR elsewhere in the house, provided the two products are linked by a Control S cable.

Control L, now referred to as LANC, is more complex. It addresses functions like control track numbers, and supplies power to some peripherals, such as editing controllers. The original Control L jack was a five-pin connector, but now it's a stereo submini plug, which saves space on compact camcorders. Most Sony editing decks still use the five-pin jack. Sony offers an optional adapter between the two.

Control T is the most advanced interface and is only found on Sony's discontinued SL-HF1000 VCR and on EDV-9500 ED Beta VCRs. The chief difference is that it lets one of the two connected VCRs perform a five-second preroll during editing. Preroll editing, which is also accomplished by some VHS decks using synchro edit jacks, ensures that both decks are up to speed and perfectly synchronized when an edit is executed. The T, by the way, stands for twin, since both decks function as a matched pair.

Video Magazine welcomes your questions. Please include a phone number, but not a return envelope as the volume of mail does not permit replies. All letters may be edited for clarity and space. Address queries to Q & A, Video Magazine, 460 West 34 Street, New York, NY 10001.

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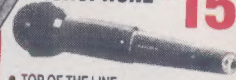
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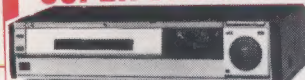
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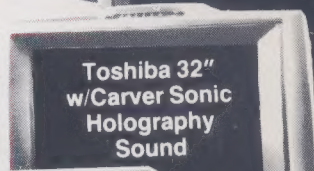
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